



JANUARY  
PROGRAM  
GUIDE



On The Blink With The Diving Bell And The Butterfly  
Supervillains Suffer In The Amaze-O-Nauts Must Die!  
Luke Doucet Makes Guitars Cool Again  
The Roost's Final Crow

# SEE

THE ORPHANAGE HORROR HAS A NEW HOME

JANUARY 3, 2008  
ISSUE 736



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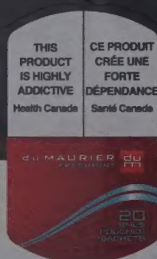
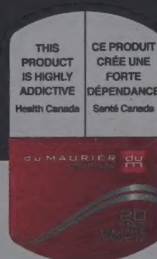


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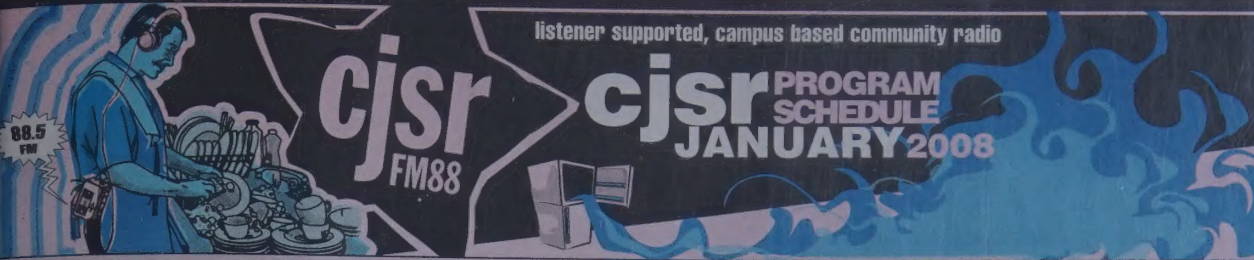
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# cjsr PROGRAM SCHEDULE JANUARY 2008

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<b>BBC WORLD SERVICE</b> BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm.					<b>BBC World Service</b> New Show TBA	GET YOUR JAMMIES ON Mark
<b>7AM</b> YOUR MONDAY MORNING WAKE-UP CALL Jessica	<b>7AM</b> MAKIN' WHOOPEE Chad & Colin	<b>7AM</b> CLOCKWORK ORANGE JUICE Moose Brothers	<b>7AM</b> FULL ENGLISH BREAKFAST Peter Chapman	<b>7AM</b> CRYSTALIZATION Crystal	<b>7AM</b> SENIOR BLUES Qasim	<b>8AM</b> VOICE OF ERITREA JM
<b>9AM</b> MUSICAL TAPAS Kristina	<b>9AM</b> PUTTER IN D FOR DANGLE June	<b>9AM</b> PRAIRIE GAUCHO Idris	<b>9AM</b> ROVING ROUTES Yovella	<b>9AM</b> ACIMOWIN Phoenix	<b>9AM</b> MUSICA NOVA Robin	<b>10AM</b> JAZZOLGY Steve
<b>11AM</b> THE CUTENESS QUOTIENT David	<b>11AM</b> GET SOME WEST Babe Lloyd	<b>11AM</b> THE IPSO FACTORY Buster Friendly	<b>11AM</b> WORDS ON RADIO Literary Arts	<b>11AM</b> MATH ROCKS Jill	<b>11AM</b> ALTERNATIVE RADIO Progressive Lectures	<b>11AM</b> RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL NE
<b>1PM</b> THE RHYTHM METHOD Dwayne	<b>1PM</b> TRAINING SPACES TELL IT LIKE IT ISN'T Field	<b>1PM</b> THE BARCLAY HOUR Sheri Barclay	<b>1PM</b> YOU'RE SOAKING IN IT! djwetspot	<b>1PM</b> FAKE IT TILL YA MAKE IT Laura & Sarah	<b>12PM</b> RESISTANCE Dave & Lex	<b>12PM</b> RAGAS & RHYTHMS Imran and Janine
<b>3PM</b> RANSOM RADIO Craig D	<b>3PM</b> LYDIA LUNCH'S PANTY HOSE Jamie & Oliver	<b>3PM</b> 20th CENTURY CHARLES DICKENS EXPERIENCE Miss Manner	<b>3PM</b> THE '68 COMEBACK SPECIAL Tom & Craig	<b>3PM</b> HIT AND RUN RADIO Jay Hannley	<b>3PM</b> 3 CORDS AND THE TRUTH Erin	<b>2PM</b> BEFORE THE DELUGE Sandy & Richard
<b>5PM</b> DEMOCRACY NOW! Alternative News	<b>5PM</b> TERRA INFORMA Local Environmental News	<b>5PM</b> RADIO OUTPOST Engaged Travel	<b>5PM</b> YOUTH MENACE Youth Justice	<b>5PM</b> MOVING RADIO Film & Video	<b>4PM</b> CATCH THE BEAT Cam	<b>4PM</b> SIN FRONTERAS Sergio
	<b>5:30PM</b> COUNTERSPIN Countering Media Spin	<b>5:30PM</b> RISE UP: RADIO FREE EDMONTON Alberta Politics		<b>5:30PM</b> ADAMANT EVE Feminist Radio		<b>6PM</b> POLSKIE RADIO Bogdan
<b>6PM</b> BORROWED TUNES Joel	<b>6PM</b> CATCH THE WAVE Youth Radio from Vic Comp	<b>6PM</b> THE TERRORDOME: The All-World Afrika News Service	<b>6PM</b> NEWS AND MUSIC BY AND FOR THE GLBT COMMUNITIES Tam	<b>6PM</b> LIZA'S PILLS Heather ALTERNATING WEEKS Q TRANSMISSIONS paranormal phone in show with Heather and Sinclair	<b>6PM</b> BPM David Stone	
<b>7PM</b> ONE HOUR TO MADNESS & JOY Tony	<b>7PM</b> AUDIOPHILIA MEMORABILIA Julie	<b>7PM</b> CALLING ALL BLUES Grant Stovel	<b>7PM</b> PRAIRIE PICKIN' Doug & Rob	<b>7PM</b> SOUNDS UKRAINIAN Lada	<b>7:30PM</b> ELEKTRIK SEX TELEFON Eddie Lunchpail	
<b>8PM</b> BASS CULTURE Mick Sleeper	<b>8PM</b> ALTERNATING WEEKS ECLECTIC MUSIC with Vicky		<b>8PM</b> ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi			<b>9PM</b> ETHIOPIAN BISERAT
	<b>8PM</b> WITCHING HOUR Scorpia	<b>9PM</b> THE SOUNDS OF FOLKWAYS Aaron L & Farris		<b>9PM</b> FOURRE-TOUT	<b>9PM</b> HOUSE UNDERGROUND FM DJ Xu	<b>9PM</b> ARRAGTIDE BEESHA Jaamac
<b>10PM</b> FLYING SAUCER ROCK & ROLL Dan Electreau	<b>9PM</b> NECROTECHS UNITE Shadow	<b>10PM</b> THE SHOE BOX Brian & Pete	<b>10PM</b> LIQUID CHATTER The Mikes & Sima	<b>10PM</b> CARIBBEAN CONNEXION DJ Ice man with soca and more (RG)	<b>10PM</b> PULSE FM MC Deadly & Pale Force	<b>10PM</b> DREAM MACHINE Daniel Buxton
<b>11PM</b> BETWEEN YESTERDAY AND TODAY Alana	<b>10PM</b> YOUR WEEKLY AA MEETING Adam & Aaron	<b>11PM</b> THE EROTIC DANCER'S GUIDE TO FINE MUSIC Al Burant	<b>11PM</b> RADIATION RULING THE NATION Matt	<b>11PM</b> ALTERED STATES The Professor & The Juggernaut	<b>11PM</b> FRESH TRACKS Mother Peace	<b>11PM</b> THE SOUND OF MY OWN VOICE D. Jeffery Buchanan
<b>12AM</b> DJ WITCH DOCTOR WITH DJ WITCH DOCTOR'S HOME REMEDY	<b>12AM</b> THE DARKNESS OF MY SOUL Raven and Esper	<b>12AM</b> KAMIKAZE COMEDY Lars & Powerman	<b>12AM</b> NIGHTCRAWLER PRESENTS DJ Nightcrawler and guests	<b>12AM</b> MIND COMPRESSION Limey	<b>12AM</b> URBAN HANG SUITE Arlo Maverick	
<b>1AM-2AM</b> OTHER PEOPLE'S MUSIC Al and Lawrence (EL)	<b>1AM</b> JORDAN'S BAG OF TRICKS Jordan	<b>1AM</b> ELECTROPROLAPSE DJ Kuch				<b>2AM-3AM</b> MELANCHOLY CACOPHONY Keegan
<b>3AM-5AM</b> THIS SLOT OPEN! CALL 492-2577 ext. 2 FOR INFO	<b>4AM</b> LUNCHTIME IN LUXEMBOURG Don and Heather	<b>3AM</b> THIS SLOT IS OPEN CALL 492-2577 ext. 2 FOR MORE INFO	<b>3:30</b> THIS SLOT OPEN! CALL 492-2577	<b>4AM</b> MORE METAL AND OTHER ASSORTED LOUD MUSICS Jesse	<b>3AM</b> EVIL PETTING ZOO DXL & Thero	<b>5AM</b> BBC World Service New Show TBA

## LEGEND All programs are Eclectic unless otherwise noted.

SHADED - News Programming • Split Box - Shared Show, with alternating hosts • A - African • AM - Amharic Language • B - Blues • BG - Bluegrass • C - Comedy • CL - Classical • CO - Country • CR - Classic Rock (CJSR Style) • DB - Drum & Bass • EI - Electro-Industrial • EL - Electronic • EX - Experimental • FR - French Language • G - Garage Rock • GO - Gothic • HH - Hip Hop/Urban • IN - Indo Pakistani • J - Jazz • JM - Jam Bands • L - Local Music • M - Metal • N - Native • NE - Nepalese • NM - New Music • P - Punk! • PI - Phone In • PO - Polish Language • PR - Prog Rock • R - Roots • RG - Reggae • S - Somali • SP - Spanish Language • SZ - Street • TI - Tigrinya Language • U - Ukrainian • WB - World Beat



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## 7 news UNITE THE FAR RIGHT

Should the Tories fear a merger between the Wild Rose Party and the Alberta Alliance?

## 8 commentary BABIES: THE GURLING MENACE

Don't let parental nagging or peer pressure push you towards the baby carriage.

## 9 city life ROOST NO MORE

The more inclusive bar culture fostered by the club ultimately led to the institution's demise.

## 15 music DAD ROCK AIN'T BAD ROCK

Rising star Luke Doucet comes to terms with the ghosts of rock's past.

## 25 on screen FADED GREENAWAY

Metro Cinema dusts off two early films by one of arthouse cinema's great forgotten gameplayers.

## 28 arts VILLAINS WITHOUT PORTFOLIO

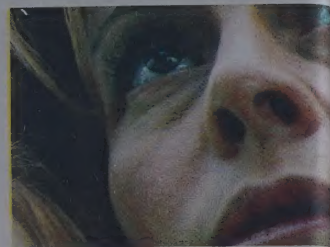
The *Amaze-o-Nauts Must Die!* encourages you to root for the bad guys.

## 31 sex THE PRINCESS AND THE PENIS

My mother gave me Disney panties—is that perverted or what?

## 34 the back ASSORTED GOODIES

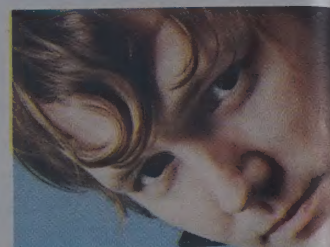
Comics, crossword, and more.



# 22

## CHILLS WITHOUT THE GORE

Juan Antonio Bayona tells us why the tale of a Spanish haunted house isn't a horror film.



# 15

## LUKE DOUCET

He won't be embraced by the "intelligentsia" but he's also not ready for Nashville.

sections: news pg 7 | city life pg 10 | my look pg 14 | resto pg 11 | music pg 15 | screen pg 22 | arts pg 27  
dan savage pg 31 | josey vogels pg 30 | cartoons pg 34 | crossword pg 34



IN OUR CULTURE, THESE SUPERHERO STORIES ARE LIKE OUR MYTHOLOGY, SO THERE'S SOMETHING SATISFYING ABOUT THE IDEA OF THESE FIGURES HAVING TO DEAL WITH THE SAME BULLSHIT I DO

RYAN HUGHES, DR. SCIENTIST IN THE *AMAZE-O-NAUTS MUST DIE!* | PAGE 28



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**UNIPAGE**



sunday

monday

tuesday

wednesday

thursday

friday

saturday



Buble at Rexall, Jan 17.



George Carlin looked a helluva lot like Jesus, back in the day.



JANUARY 03



Back to the daily grind...

JANUARY 04

rockabilly | TROLE, ONTARIO'S RESIDENT ROCK-PUNK JUGGERNAUTS headline at The Pawn Shop, with guests Raygun Cowboys, and The Benders.

JANUARY 05

cinema | THE DRAUGHTSMAN'S CONTRACT, Peter Greenaway's delicious murder-mystery, plays at Metro this week with A Zed and Two Noughts.

JANUARY 06

avant garde | DAFT PUNK'S FIRST FEATURE FILM, THE EXPERIMENTAL ELECTROMA, One show only, today at Metro.

JANUARY 07

orthodox christmas | FOR ALL THE UKRAINIANS OUT THERE.

JANUARY 08

music | WHO DOESN'T LOVE BLUE RODEO? At the Jubilee.

JANUARY 09



free | THE SYRIAN BRIDE, at the Stanley A. Milner library.

JANUARY 10

theatre | WORKSHOP WEST PRESENTS COLLIN DOYLE'S THE MIGHTY CARLINS, runs through Jan 28. At the Third Space.

JANUARY 11

theatre | BEDLAM THEATRE CONCERN PRESENTS THE AMAZE-O-NAUTS - MUST DIE! A comedic tale of treachery at the Varscona Theatre.

JANUARY 12

art | ARTISTS CATHERINE BÉCHARD AND SABIN HUDON VISIT LATITUDE 53 to discuss their latest exhibit: Sonic Cubes.

JANUARY 13

madness | THE U OF A'S ANNUAL 10 DAYS OF MADNESS PLAYWRITING FESTIVAL KICKS OFF TODAY. Readings, workshops, and competitions run until Jan 20.

JANUARY 14



Lynchorama at Metro Cinema.

JANUARY 15

check-up | IT'S BEEN TWO WEEKS SINCE NEW YEAR'S DAY—are you still on top of your resolutions?

JANUARY 16

lunch | McDougall UNITED CHURCH HAS FREE NOON HOUR CONCERTS EVERY WEDNESDAY, bring a snack and a friend or two for your weekly dose of classical music.

JANUARY 17

comedy | GEORGE CARLIN WAXES PHILOSOPHIC ON RELIGION, POLITICS, AND STUPID PEOPLE. At the Jubilee Auditorium.



The Kite Runner plays at the Princess.

“

NICOLA SIMPSON KHULLAR | TELEPROMPTER | PAGE 29 ON MONDAY, THE ANNUAL INTERNATIONAL CES TRADESHOW STARTS IN LAS VEGAS WHICH OVERLAPS WITH THE ANNUAL ADULT ENTERTAINMENT EXPO. IF YOU EVER WANTED TO DO A BOYS' WEEK IN VEGAS THIS IS THE WEEK—GADGETS AND PORN, AS FAR AS THE EYE CAN SEE

see magazine's two week forecast of events in edmonton

listings: news pg 11 | city life pg 11 | new years pg 21 | music pg 20 | movies pg 30 | arts pg 45

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Big James & The Playboys  
E.C. Scott  
Wild T And The Spirits  
Guitarmageddon!  
Featuring - Shaun Verreault,  
Jordan Cook and Curtis Searrow.

This Week  
**STEPCHYLE**  
DEC 31 - JAN 5

Next Week  
JAN 7 - 12  
**AUNTIE KATE**



IN THE 2004 ELECTION, THE ALBERTA ALLIANCE TOOK 8.7 PER CENT OF THE POPULAR VOTE—JUST 1.5 PER CENT LESS THAN THE NDP, WHICH ELECTED FOUR MLAS

NEWS • PROVINCIAL AFFAIRS • BY JEREMY KLAZUS | 809 words

## Fringe Parties To Create “Wildrose Alliance” Merger

**SHOULD THE TORIES FEAR MERGER ON THE RIGHT-WING MARGINS?**

The Alberta Alliance Party and the Wildrose Party, two right-of-centre political parties, announced late last month that they plan on merging to form the Wildrose Alliance Party—a move that could benefit the Alberta Liberals in the next election, says a Calgary political scientist.

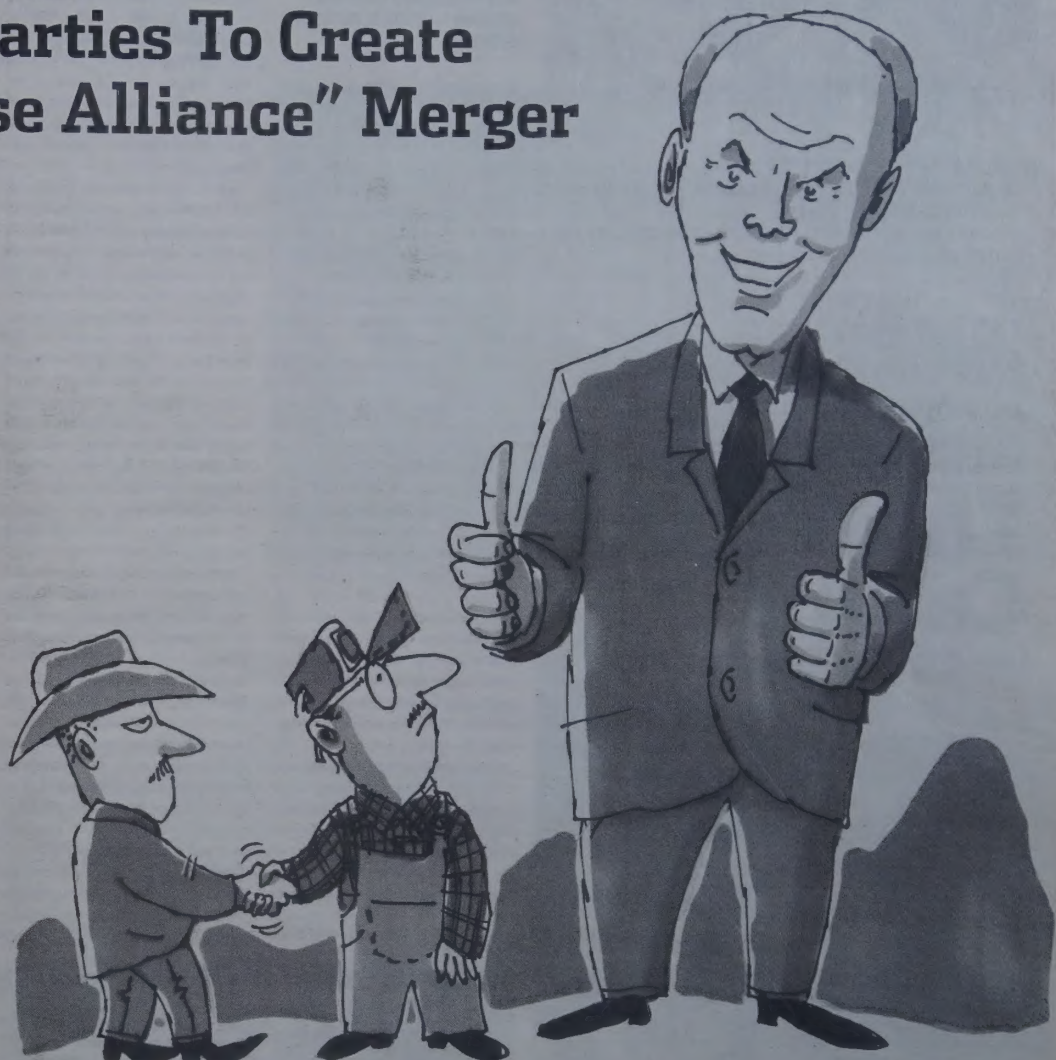
“If this party gains any kind of momentum, then it means that those votes will be taken away from the Tories,” says the University of Calgary’s David Taras. “If there are a lot of close races... then that five or six per cent [taken by the Wildrose Alliance] becomes decisive in perhaps defeating a Tory candidate and allowing the Liberals to push through in some places.”

Kieran Leblanc, the Liberals’ executive director and provincial campaign manager, agrees her party would benefit from the merger. “The Conservatives are the ones who would be concerned, I would think, about the merger of these two parties, because it would take votes away from them,” she says. “It wouldn’t take votes away from us.”

Alberta Alliance leader Paul Hinman says the new party would be “a true conservative alternative that’s putting Alberta first.”

“We already have a tough battle ahead of us, and to be divided doesn’t give us any strength,” he says of the upcoming election, which is expected to happen this spring. “Divided we’ll fail. That’s the bottom line... I think it’ll make a huge difference to see a united front.”

On December 30, the Alliance and Wildrose parties sent letters to their members alerting them to a meeting on January 19 in Calgary. At the meeting, members will vote on whether or not the parties will merge. Hinman, the Alberta Alliance’s sole MLA, says he expects his membership to vote in favour. “We’re basically going ahead like it is approved,” says Hinman, who represents the southern Alberta riding of Cardston-Taber-Warner. “And I guess we’ll cross that bridge if it doesn’t work. But [of] everybody I’ve talked to, 90 per cent are optimistic and excited about it.” (SEE Magazine tried to contact Wildrose president Rob James, but couldn’t



**Right Wedding** | The new Wildrose Alliance could take votes away from the Tories. TOM BAGLEY

speak with him by press time.)

Project Alberta, a small conservative Internet message board, hummed with approval in the days following the announcement. One writer praised the possible end of a “useless duplication.” The Wildrose Party, which was founded last June, has very similar policies to the Alberta Alliance, which has been around since 2002. Both parties want to see more private health care, and both want lower taxes. The parties also vocally opposed hikes to the province’s oil and gas royalty rates.

Since the Wildrose Party’s birth in June, Hinman has expressed frustration that the party didn’t just join with his. “It doesn’t make sense to me,” he told SEE Magazine in early Novem-

ber. “They want notoriety. They want to be famous—being the ones who did it. [That’s] what I read between the lines.” Hinman also went on the offensive, calling the Wildrose Party’s signature drive “deceptive” in the same interview. (The Wildrose Party needed to collect more than 6,000 signatures to register as an official party with Elections Alberta—a feat the party accomplished last month.) A video on the Wildrose website encouraged volunteers to avoid talking about what the party stands for while collecting signatures.

James also had harsh words for the Alliance when SEE spoke to him in early November, saying the party wasn’t “resonating with Albertans in any way, shape or form.” However,

Hinman is optimistic that the parties will be able to put aside their differences and work together. “We’ve got to think about Alberta, not about our political parties,” he says. “The big picture is about Alberta, and needing to protect our prosperity and our opportunity here in the province.” He sees the new party collecting more seats in the legislature in the next election. “The Liberals have been there,” he says. “The New Democrats have been there. And they don’t have the answers that Albertans are looking for. So it won’t be either one of those two. That means it’s got to be a new party.”

Taras says that even though the Liberals could benefit from the merger, it likely won’t make any se-

rious changes to Alberta’s political landscape. “At this point [the merger] doesn’t add up to very much,” says Taras. “These are parties at the edges. I mean, this is the margins of the margins.... The history is that these parties don’t go very far.”

In the 2004 election, the Alberta Alliance took 8.7 per cent of the popular vote—just 1.5 per cent less than the NDP, which elected four MLAs. The Alliance was founded in 2002 as a “credible conservative alternative to Ralph Klein’s Tories,” according to the party’s website. The Wildrose Party, which has former Alberta Report publisher and senator-in-waiting Link Byfield on its executive, was also formed as an alternative to the ruling Conservatives.



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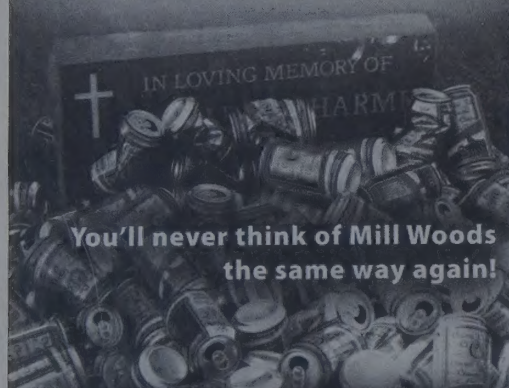
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COMMENTARY • POPULATION EXPULSION 175 words

## Babies: The Gurgling Menace

OPINION IN EXILE EVERYWHERE  
**HAVING KIDS IS NOT A GOOD  
WAY TO PROP UP YOUR SELF-  
ESTEEM OR YOUR ECONOMIC  
SYSTEM**

Something like a third of the world celebrated a birth on Tuesday, a high holy day not only for Christianity, but also for the much older worldwide cult of procreation. (Yes, I know Eastern Orthodox Christmas isn't until next month, so put the keyboard down.)

Even more awkward than a misplaced "Merry Christmas" or "Happy Holidays" is figuring out what to say to the cult's initiates when they produce offspring. My idea of a baby shower gift is a box of condoms and a stern lecture. But I usually just offer my congratulations and change the subject before I say what's really on my mind—like "Have you paid to offset its carbon footprint yet?" Or the equally welcome "I guess this means I'll never get another holiday off, because I'll have to cover for you."

Although modern medicine and nutrition have allowed humanity to increase at a healthy geometric pace, a lot of us carry on like we're the last remnants of a primeval mammal population threatened by dinosaurs. Our genetic programming is reinforced by social pressure to reproduce. Those who resist are stigmatized.

There are a lot of bad reasons to have children, even leaving aside carelessness: ego, vanity, boredom, displays of virility and fertility, parental nagging, perpetuation of the family name, and my personal favourite, a last gasp at saving a

doomed relationship. And let's face it: reproduction is often a substitute for accomplishment. If you don't realize your dreams, you can make a project of terrorizing your little one into fulfilling them for you. If you want to make up for the past or try to control the future, and you can't face working on yourself, having a kid may seem like a sensible alternative.

As much as procreation cultists like to stick the "selfish" label on those not having kids, it's very much the other way around. People will ask for concessions and changes in the name of their children that they would never dare ask for themselves. One's own children become an excuse for insularity and for abandoning the interests of the larger community. There is no one more ferociously narrow-minded and selfish than a parent who demands everything from the right to a large single-family home on a big lot to the displacement of "undesirables," like other people's troubled children living in group homes.

Birth rates are declining throughout much of the "developed" world, but governments are using economic incentives to try to reverse that trend, with jurisdictions like Quebec beginning to show some results. A diminishing population is a nightmare for governments and economists alike, as dependent as we are on increasing numbers of people to prop up the pyramid scheme that is our national economy. Growth of the type we value relies on an ever-expanding number of people.

What gets missed in the race to replace and increase the population

is any kind of general discussion on what we want the world to look like—not just for our children, but for everyone else. We can see the results of this absent-mindedness on a local level, where meaningful civic planning has ceased to exist. Anything visionary is sacrificed to the general appetite for more of the same (roads and other services for increasingly distant suburban neighbourhoods) and unrealistic expectations about property taxes.

The cult of reproduction is even more of an environmental, social, and political menace on a global level, but within the UN and its associated bodies, a conservative alliance of Catholics, Muslims, and the Bush administration blocks sane birth control and safe sex programs from reaching those who need them most. It's no secret that untrammelled reproduction exacerbates conflicts in the developing world, or that the advance of human rights correlates strongly with declining birth rates. Women in particular suffer where the cult is strongest, and thrive most as equals where reproduction isn't seen as women's highest possible achievement.

Every child should be a wanted child and should be treated as part of the community, not as a separate being above or below it. The cult of reproduction will always be with us and needs no special encouragement or proselytizing. We'd be a lot better off if more of us focused on the needs and well-being of children—and other people—who are already here.

[inexileeverywhere@gmail.com](mailto:inexileeverywhere@gmail.com)

## ACTIVISM

**ACTIVIST AGENDA** An online newsletter resource for activism-related events in Edmonton, with up-to-date information on sustainable practices, networking, and active organizations in the city. Supplied and maintained by Earth's General Store (10832-82 Ave. upstairs, 439-8725). Go to [www.egs.ca](http://www.egs.ca), info also available in-store.

**BIKE WORKS** Fix your own bike. Edmonton Bicycle Commuters' Bike Works is entirely run by volunteers. Hours vary by season, call ahead: 433-2453. Info: [www.edmontonbikes.ca](http://www.edmontonbikes.ca).

**CJSR NEWS VOLUNTEERING** Gain experience in radio, contribute to a diverse community, and learn new skills, all while sharing your community stories. Info: [news@cjsr.com](http://news@cjsr.com).

**COUNCIL OF CANADIANS 3RD WED EVERY MONTH** Independent public interest organization promoting economic justice, democracy, and asserting Canadian sovereignty. Info: 429-4500.

**EDMONTON SMALL PRESS ASSOCIATION 3RD WED EVERY MONTH, 7 PM** An activist arts organization, seeking socially conscious artists, and production volunteers on an ongoing basis. Info: 434-9236 or [contact@edmontonsmallpress.org](mailto:contact@edmontonsmallpress.org).

**FRIENDS OF LUBICON ALBERTA THU 4 PM** APIRG OFFICE: HUB MALL, U OF A CAMPUS Grassroots solidarity organization demanding fair and just settlement for the Lubicon Cree of Northern Alberta. Info: [www.lubicon.org](http://www.lubicon.org).

**GETTING ACTIVE FOR 9/11 TRUTH** Info: [www.edmonton11truth.com](http://www.edmonton11truth.com).

**GREENPEACE ALBERTA** Working and recruiting active people to help put an end to one of the world's most destructive projects: the Alberta Tar Sands. Info: [rhudema@greenpeace.org](mailto:rhudema@greenpeace.org).

**INDUSTRIAL WORKERS OF THE WORLD 2ND THU EVERY MONTH, 7 PM** RM 2-42, HUMANITIES BUILDING, U OF A CAMPUS. Meetings open to the public. Info: [edmonton.iww.ca](http://edmonton.iww.ca).

**MADEIRA SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 AM-5 PM** FACILITE SAINT-JEAN, 8406-91 ST. RM 3-B Organization for the emancipation and autonomy of African women, providing programs on economy, community health, training in HIV-AIDS prevention, treatment, and harm reduction. Instruction in French, English, and African languages. Admission free for members, membership \$10. Info: 490-7332.

**PEACE AMBASSADORS INITIATIVE 5-7 PM** EDUCATION CHURCH OF EDMONTON, 10804-119 ST. Screenings promote anti-racism and diversity workshops. Info: 425-4644 or [www.naarr.org](mailto:www.naarr.org).

**SIERRA CLUB OF CANADA** Prairie Chapter works with ecologically and socially conscious individuals to build strong grassroots movement in the Prairies. Info: [www.sierraclub.ca/prairie](http://www.sierraclub.ca/prairie).

**SOCIAL JUSTICE MOVIE NIGHT 4TH FRI EVERY MONTH** UNITARIAN CHURCH OF EDMONTON, 10804-119 ST. Screenings resume JAN 25. Co-sponsored by the Unitary Church of Edmonton Social Justice Committee, CESC, and Not Just Tourists. \$5 donation or PWYC at the door. Info: [njt.edmonton@gmail.com](mailto:njt.edmonton@gmail.com).

**THOUGHTFUL TUESDAY DOCUMENTARY SERIES** TUE, 7 PM, STEEPS TEA LOUNGE, 1116-82 AVE. JAN 8 "End of Suburbia." JAN 15 "We'll Take Care of You." Screenings free. Info: 988-8105 or [michael@steepsstea.com](mailto:michael@steepsstea.com).

**UNESCO COALITION FOR PEACE LAST FRI EVERY MONTH, 3 PM** BOYLE MCGAULEY HEALTH CENTRE, 2ND FL. BOARDROOM, 10128-96 ST. Info: Greenpeace Canada, 922-5566.

**WOMEN IN BLACK 1ST & 3RD SAT EVERY MONTH, 10-11 AM** STRATHCONA FARMERS' MARKET, 83 AVE. & 103 ST. International women's peace and anti-racism group formed by Jewish and Arab women, opposing violence in all forms. All women, men, and children invited to attend the bi-weekly silent vigil. Info: 435-7051.

**YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 PM** REMEDY CAFE, 8631-109 ST. For discussion topics and suggested readings go to [www.facebook.com/group](http://www.facebook.com/group).

[phiged-3559215104](mailto:phiged-3559215104).

## READINGS & LECTURES

**LUNCH BY THE BOOKS** STANLEY A MILLER LIBRARY, 87 SIR WINSTON CHURCHILL SQUARE. Noon-hour discussions offered by the U of A's Faculty of Arts and the Edmonton Public Library. JAN 17 "Living A High Risk Lifestyle," discussing depictions of violence against women in media and law. Free, everyone welcome. Info: [www.uofa.web.ualberta.ca/arts/lunchbythebooks.cfm](http://www.uofa.web.ualberta.ca/arts/lunchbythebooks.cfm).

**MACLEAN VISITING ARTIST LECTURE SERIES: ALLEN BALL** JAN 23, 12:30-2 PM. RM 203, MACLEAN CENTRE FOR THE ARTS, 10045-156 ST. Ball discusses his work on the Canadian Forces Artists' Program. Info: 497-4340.

**POETRY OPEN STAGE THU, 8 PM** NAKED CYBER CAFE & ESPRESSO BAR, 10354 JASPER AVE. 425-9730. Open stage poetry readings and performances. All welcome.

**POETS' HAVEN READING SERIES MON, 7 PM** UPPER CRUST CAFE, 10909-86 AVE. JAN 7, Pitham Atwal, Hugh McAlary, Michael Penny, Connie Lloyd. Weekly readings, presented by the Stroll of Poets Society. \$5 at the door. Info: 422-8216 or [www.strollpoets.org](http://www.strollpoets.org).

**POETS INK THU, 7-9 PM** ROSIE'S BAR & GRILL, 10475-80 AVE. "Cabin Fever" night, featuring TALENTS tellers Stephanie Belanger, Jennifer Kennedy, and Kate Quinn. Cover \$5. Info: 424-4409.

**STORY SLAM 3RD WED EVERY MONTH, 8 PM** BLUE CHAIR CAFE, 9624-76 AVE. Sign-up 7 pm. First ten writers only, allotted five minutes each. Info: [thebookprojects@hotmail.com](mailto:thebookprojects@hotmail.com).





THEY CAN GO TO OTHER BARS AND FIT IN. THEY'VE GOT A RING THROUGH THEIR NOSE AND PURPLE HAIR, BUT SO DO ALL THE STRAIGHT PEOPLE.

—DOW HICKS, THE ROOST'S OWNER, ON THE DEMOGRAPHIC CHANGES IN TODAY'S CLUB SCENE

NIGHTLIFE • NO MORE SATURDAYS • BY ZOLTAN VARADI | 969 words

# The Last Waltz

## THE CLOSING OF THE ROOST MARKS THE END OF A GAY OLD TIME

The great irony behind the closure of The Roost—after 30 years of operations, Canada's longest-running gay bar—is that the more inclusive and tolerant club culture which it helped foster in the Edmonton nightlife scene ultimately contributed to its demise.

"Going back 30 years, we did have a captive audience," recalls Dow Hicks, the man behind The Roost all these years. "Gay people couldn't go and dance in straight bars—they really weren't welcome and they were endangering their lives if they tried anything that stupid. So we always had a crowd and they partied every night. Today young people don't do that, and frankly, demographics have changed in such a way that they can go to other bars, straight bars, and they'll just fit in. They've got a ring through their nose and purple hair, but so do all the straight people."

"I think that The Roost in some ways has contributed to some of that integration in that we allowed straight people to come and people would see that it was a good time and it wasn't as weird as everybody thought it was. We were probably one of the few bars in Canada that is GBLT and S. On a Saturday night 30 to 40 per cent of our clientele is straight or would like to pretend they are."

And until the very end, Saturday nights at the club remained The Roost's bread and butter. Hicks describes the final weekend before the final New Year's blowout with some amazement, saying patrons were lined up down the street even as last call was served, something he says he had never before experienced in the popular nightspot's history.

Unfortunately, though, that support just wasn't enough compared to rising insurance costs—some \$5,000 a month—and property taxes, which doubled over the last year to a hefty \$3,000 a month. After factoring in operating costs, utilities, and staff salaries, Hicks says running a large club with only one big draw evening became an increasingly unrewarding proposition.

"Everybody said, 'The Roost is the place to be on Saturday,'" he says, "but you know what? You can't work on one day's revenue all week. Truthfully, I had bought the building a very long time ago with the intent that it

would just be a pension fund that I would exercise at some point in time. And I've had six deaths in the last year, four of which I'm the executor of, one of which is my younger brother, and as a result of that it really makes you sit back and say to yourself, 'You know what? I'd best take some time for me.'"

All of which sounds like a rather sad song, but Hicks says he's going out on a high note and is very pleased with having run The Roost for so long, as well as the numerous contributions the club made to the community (besides providing a great place to party, that is). He's especially proud of the club's partnership with Grant MacEwan's drama program, which saw student-run plays being staged in The Roost's upstairs theatre, as well as donations the club made to various causes such as multiple sclerosis, breast cancer, and heart and stroke research—not to mention the funds they raised to combat the disease that had such a profound affect on his clientele: HIV/AIDS. All told, The Roost raised more than \$100,000 for AIDS research at their annual Remembrance Day fundraiser.

"Being in the gay community and being a gay business," he says, "we really are concerned with the things that affect our patrons, and certainly AIDS has been one of those scourges that has knocked out a lot of very talented and creative and nice people over the years."



Way back when... | The Roost hosted many a spectacle—drag shows, leather nights, theatre productions, and live concerts—all before pop culture took over "queer". PHOTO SUPPLIED

But The Roost's impact can't be measured merely by dollars raised, made, or spent. The club was part of Edmonton's cultural landscape, and its absence will leave a huge void—one that Hicks says he hopes will be filled by an up-and-comer, although he's a little pessimistic given the spate of club closures taking place not just in Edmonton but across Canada. His advice for anyone who tries, though, is to be firmly realistic about the bottom line. "Everybody thinks they can do it on a shoestring," he says. "You could do it on a shoestring 30 years ago, but you cannot today. People

are expecting more and they do have choices of places to go. They need to have three to six months of operating revenue in the bank, and most of these people think they're going to do it on their Visa card."

"If somebody wants to do it, you really want them to be aware of all of things that would have an impact on whatever they plan to do. And now that gay bars don't have a captive audience, it would be tough to open a bar."

Or least one the size of The Roost. Hicks says he hasn't ruled out opening a smaller space this spring or

summer, if only to stay in touch with the people who have worked so closely with him over the years.

"It's the goofiest thing in the world," he says. "This has become a good portion of my social life. Every night after I do whatever I have to do, I go to the bar for an hour, an hour and a half, and I have a coffee with the guys and just see what things they think need to be improved upon, or things that we need to consider for the future, and just chatter away. And now I won't have anywhere to go at 8 p.m. I'm going to have to come up with something else."

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# Hair of the Dog: Myth or Hangover Miracle Cure?



**IT'S YOUR OWN DAMN FAULT. AGAIN. SEE OFFERS SOME HANDY TIPS FOR SURVIVING THE MORNING AFTER NEW YEAR'S EVE**

Liar. You've done it again, even though this year you swore it wouldn't happen. Now it's the morning after a three-day New Year's bender, and you're seriously contemplating suicide, given that the alternative is lying curled in the fetal position for untold hours while the slightest movement, dimmest light, and faintest sound have all evolved into a new species of pain. While there is no true cure for a hangover (aside from waiting for your body to process all the alcohol), there are a few things you can do to minimize your suffering.

## Hair of the Dog

Getting smashed is akin to over-dosing on a strong depressant, so having another hit may help ease some of the withdrawal symptoms. Aim for drinks mixed with fruit or vegetable juice to replace the vitamins and minerals you've pissed out. Also, stick to booze that's low in congeners—toxic impurities that give alcoholic beverages their colour, aroma, and flavour, and which also contribute to your current wicked headache. A general rule: the darker the alcohol, the more congeners it contains. This pretty much makes colourless, flavourless vodka the king of hangover drinks.

The Bloody Mary is probably the most common morning-after libation. Mix two ounces of vodka with half a cup of tomato juice, a dash of Worcestershire and Tabasco sauce, and a squirt of lime. Garnish with a celery stick and call it breakfast. Substitute V8 for the tomato juice for an extra vitamin kick.

Another classic hangover bevvy is the screwdriver: dump a couple ounces of vodka into a glass of orange juice and you're set. You could also mix vodka with mango, cranberry, pineapple, or pomegranate juice.

If beer is more your style (or the only thing left in your fridge), stick to lagers that are low in alcohol, and make sure to mix in some tomato or Clamato juice. If you've got the balls, make a Red Eye and crack an egg into the glass—yes, it's totally disgusting (then again, have you looked in the mirror lately?), but eggs are high in cysteine, an amino acid that breaks down the hangover-causing toxin acetaldehyde.

## Too Sick to Use Listerine, Let Alone Drink More Booze

If the mere thought of pouring anything remotely intoxicating down your gullet is as appealing as trying to remember just how you got that giant bruise on your ass and the even bigger hickey on your neck, then it's best to avoid alcohol entirely (like for the rest of your life, starting now).

Even though it will be surprisingly unpleasant, force yourself to chug a glass of water. Then refill the glass and chug some more. You desperately need to rehydrate, and it's best to do it sooner than later. Alternate water with fruit juice or sports drinks, as these will help replenish valuable electrolytes. When you think you can actually digest solid food with-

out adding the finishing touches to your new bathroom splatter-paint job, go for nutrient-rich foods that are high in sugar, vitamins, and your new best friend, cysteine. Eggs, bananas, yogurt, honey, red peppers, poultry, broccoli, nuts, and oats are all great choices.

One of the best morning-after remedies is a banana smoothie. Bananas are fantastic when it comes to hangovers, as they replenish numerous vitamins and minerals and act as a natural antacid. To make your smoothie, blend together one ripe banana, one and a half cups of milk (soy or regular), and two tablespoons of honey.

## Spare Your Body Any More Unnecessary Damage

There are a few things you should try to avoid ingesting after spending the night shoulder-deep in porcelain. Ranking at the top of the list are painkillers: acetaminophen (Tylenol) and ibuprofen (Advil) are both metabolized by your liver, meaning that popping one after wantonly abusing your liver all night is akin to dropping a grenade in a fireworks factory. Further, acetylsalicylic acid (Aspirin) is also a bad choice, as it

aggravates the stomach lining. Even though the headache sucks (and I know I'm putting that lightly), it's best to tough it out and drink some water, pop a multivitamin, and get some sleep.

Anything caffeinated is also a no-no, as caffeine, like alcohol, is a diuretic. In case you forgot, the dozen times you visited the john last night were an indication that you pissed out way more water than you drank, so you don't need anything else that will drain the rest of your life's fluid. Then again, if you're a java junkie and coffee is almost as important to you as breathing, have a cup. Just try not to overdo it.

Finally, a note about those over-the-counter hangover "miracle" cures you may find: don't waste your money. Most, if not all, are essentially just multivitamins, and you can get the same effect by popping your regular vitamin or eating the aforementioned foods. There is nothing miraculous about your hangover, except the fact that you're not dead from the vast ocean of booze surging through your system. The only true cure is time—and you've got a brand new year in which to recover.

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## HOW TO BUY • JAPANESE GREEN TEA



months on unopened bags, and two or three months once it's been opened. Tea should be stored in an airtight container that blocks light; beware shops that store tea for sale in glass jars, as exposure to light will drain flavour from the tea over time. The best way to preserve tea is in a tin container with an inner seal.

## Smart Brewing

The perfect cup of green tea goes beyond leaf selection. Putting some thought into proper equipment and preparation will help you get the best results from each spoonful of tea. The secret to good flavour is expansion: the leaves must have room to expand so small tea balls and paper filters are not the right instruments for you. The more room for the leaves, the better. Find a tea press or a teapot that was made with green tea in mind—ideally, one with a bulbous shape and a wider built-in sieve.

For each cup of hot water, infuse about one teaspoon of leaves. Green tea steeps at a lower temperature than black or herbal teas, so don't use boiling water or you'll brew a bitter tea. It's a good idea to let the water stand for two minutes before pouring it over the leaves. Depending on your personal taste, let the tea steep for two to three minutes, then serve. If you leave the green tea brewing too long, it will become too strong with a bitter edge. And, happily for those of us who will be financially challenged in the New Year, loose green leaves can be reused three or four times. Just pour extra hot water over them and let the leaves steep a little longer.

If you're anything like us here at SEE, you're likely coming down from overindulging like a shameless glutton over the holidays. Being kind, we thought we'd offer some help with the damage control. Green tea has been found to fight cancer and heart disease, aid in weight loss, prevent tooth decay, and substantially ease the guilt after a third helping of fruitcake. Here's what to look out for when shopping for your 2008 "get out of jail free" card.

## Go East

Japan has centuries of experience when it comes to green tea, from the ancient tea ceremony to its contemporary incarnations. Different teas are named for the various methods of processing the tea leaves. The most common green variety is sencha, which is pan-fried and is often used in blends flavoured with fruits or blossoms. Gyokuro is a higher-grade sencha tea that has a higher caffeine content and lower catechin level (which means it's less bitter). Hojicha contains tea leaves, bark, and stems roasted over charcoal, making it darker and lower

in caffeine—a good choice for nighttime. Genmaicha (often called "popcorn tea") is a mixture of sencha and toasted brown rice, which is sometimes combined with matcha (the powdered green tea traditionally used in Japanese tea ceremonies) to make a blend called Genmatcha. In Edmonton, a great place to start is Acquired Taste Tea Co. (12323-102 Ave.), where 100 grams of loose tea costs about \$10, depending on the variety. You can also try out Cargo & James (10020-102 Ave. and 10634 Whyte Ave.), where a 50-gram bag of loose tea will run you \$5.50. Mesh bags for brewing can be bought separately.

## Freshness First

Because the leaves are quite delicate after processing, green tea has a much shorter shelf life than other teas. You do not want a tea that has spent long periods of time on the shelf (i.e., at Safeway), in ocean transit, or in a warehouse. Old green tea does not stay green and will not produce the same crisp flavour as a fresh batch. The typical shelf life from date of packaging is about six

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DINING OUT • PIZZA • BY SCOTT LINGLEY / 732 words

# Put Down the Phone



**A tasty slice** | The staff at Famoso prepare their crusts Neapolitan style—hand-tossed, crispy-but-chewy goodness. PHOTO BY CLARA HO

## FAMOSO NEAPOLITAN PIZZERIA WILL GET YOU THINKING OUTSIDE THE DELIVERY BOX

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It always made me laugh how cheap pizza places would put a string of capital As before their name so it would come first in the Yellow Pages. It's indicative of how pizza's status as a convenience food has reduced it to a commodity that might be selected by drunkenly stabbing your finger at the phone book and calling the first number it lands on. In recent weeks the notion of pizza-as-provender has been reinforced by how often I resort to it as a quick-fix solution to the sudden arrival of mealtime.

In the most abject cases, I've eaten prefab pizza from the grocery freezer. Most of it resembles cardboard (and leaves abrasions that closely resemble paper cuts on the roof of my mouth) but I will vouch for the Dr. Oetker line of frozen pizzas, especially the spinach variety. At around \$6 a go, Dr. Oetker will feed approximately two people, provided one of them isn't very hungry. The crust is thin and crisp, and the topping is mysteriously imbued with extra garlic flavour that stands up well to too much hot sauce.

Another night, my perennial co-diner and I admitted our shortcomings as meal planners and called the local pizzeria. Luckily, the handiest one is also pretty good. Campus Pizza (7610-112 St., 434-4414) has been tucked away in McKernan for years cranking out decent pies heavy on the cheese and toppings, with a zingy tomato sauce that bespeaks some attention to quality. If you try to eat there, you'll probably have to sit at a tabletop 1942 game, so try ordering out their 14-inch house special (\$20), a wheel of pink meats, sausage, shrimp, onion, green pep-

per, olives, and pineapple bound by gobs of cheese and cut into squares that taste even better when you reheat them in your own oven the next day.

Getting away from the utility pizzas, my co-diner and I went to Famoso Neapolitan Pizzeria in the middle of the festive limbo between Christmas and New Year's Day. It's the kind of place that would almost deserve your business even if the food wasn't good—it's locally owned, spiffily decorated with the right balance of clean, comfortable, and casual—and everyone who works there seems pretty glad to see you and remains all-around chipper throughout your visit.

As the story goes, Famoso's founder fell in love with Neapolitan pizza while touring Italy and set about bringing the flavour back to Edmonton with rigorous employee training, imported ingredients, and a honkin' bell-shaped oven that cooks your pizza to perfection at 1,000 degrees Celsius. Patrons of Tony's Pizza north of downtown will already know what to expect: a thin, crisp-yet-chewy hand-thrown crust, a simple sauce of crushed tomatoes and basil, and circles of molten bocconcini cheese underneath the toppings, which aren't as copious as on sturdier pizzas. The good news for people who have spent inordinate portions of their lives waiting for a Tony's Pizza is that Famoso's pizzas are ready surprisingly fast.

Our pizzas were ready so quickly, in fact, that we barely had a chance to finish the large gorgonzola-walnut salad (\$9) we were splitting. The salad's eponymous ingredients were bountiful, as were the romaine lettuce and dried cranberries in a light vinaigrette. It nicely whetted our appetite for the Margherita pizza (\$10) with roasted mushrooms (\$1.50) and anchovies (\$1.50) and the Capricciosa pizza (\$13)—with bocconcini, fresh basil, olives, mushrooms, artichoke hearts, and ham—that followed hot on its heels.

Not many of my friends agree with me, but I love the anchovy in Italian food. Salty and fishy though it may be on its own, it speaks up nicely when blended into pasta sauce or salad dressing, or when set against sweet tomato sauce and creamy unpurified cheese and, in this case, a freight of dark brown garlic-roasted mushrooms. My co-diner, who is more ambivalent about anchovies said she liked the Margherita better than the Capricciosa which, while more substantial, was less tantalizingly pungent. At 11 inches each, the pizzas were more than we could put back at a sitting, but we were happy to have them on hand for breakfast the next day. We'll have to wait until the next visit, and pace ourselves accordingly, to sample the large selection of authentic artisanal gelato or the Nutella pizza on the dessert menu. The wait will probably not be long.



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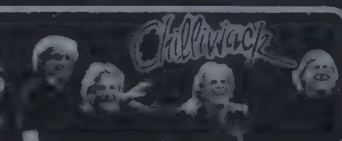
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Come by SEE Magazine (#200 10275 Jasper Ave.), Friday Jan. 4th between 3:00 and 3:30 to receive your pass. Bring a donation to the Food Bank. A limited number of passes are available. SEE Magazine reserves the right to restrict prizes. You may not receive a pass if you have won in the last 30 days. Subject to Classification.

## PROMISING MORSELS • RECOMMENDED EATS

## BURGERS

**MOTORAUNT (2406-66 ST)** Although the food is relatively good, the real reason to visit MotorAunt is to see the physical structure of the place. To say it's unique hardly does it justice. Unless you've been before, you're likely never had an experience like MotorAunt.

★★★★☆

## CAFÉ

**MILL CREEK CAFÉ (9562-82 AVE)** If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a tight bite to eat. That way, you'll experience both the great geography and the small-town hospitality we're so proud of.

★★★★☆

## CASUAL ELEGANT

**BACON (6509-112 AVE)** This great little bohemian-chic restaurant offers a limited choice of familiar(ish) items with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull off simple organic dishes that are worth remembering.

★★★★☆

## CHINESE

**NEW TAN TAN (10133-97 ST)** If you're a dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for dim sum for dum-dums, you might want to try someplace a little less...haggard?

★★★★☆

## EUROPEAN

**CONTINENTAL TREAT (10560-82 AVE)** Definitely not the type of place that hopes to dazzle you with its creativity—the menu consists mostly of standard (somewhat plain) preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, and it can still be a nice treat.

★★★★☆

## FINE DINING

**HARDWARE GRILL (9698 JASPER AVE)** Arguably one of the best restaurants in Edmonton. Well, warmed, however: if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim. Be prepared to fast for at least a week before going, and hibernate afterwards: the portions are way too big (and are priced accordingly).

★★★★☆

**MADISON'S GRILL (10053 JASPER AVE)** Without a doubt, one of the top restaurants in Edmonton. The warm and

comfortable surroundings make this a perfect place for a romantic getaway, or for that special occasion.

★★★★☆

## FRENCH

**LA TABLE DE RENIOR (10046-101A AVE)** I can't think of a better way to spend your lunch hour or a warm summer evening than sitting on La Table de Renior's patio enjoying one their traditionally prepared Provencal classics. A nice touch of café culture here in downtown Edmonton.

★★★★☆

## HOTEL

**HOTEL MACDONALD (CONFEDERATION LOUNGE) (10065-100 ST)** Wondering whatever happened to the grand old tradition of hotel dining? It's all the Hotel MacDonald. But if you're not up to dropping some large coin on a meal, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once.

★★★★☆

## INDIAN

**TANDOORI GRILL EXPRESS & MONTREAL DELI (6508-75 ST)** Despite the odd menu, these folks are capable of some fine cuisine. If you go, spend some time chatting with the staff and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant.

★★★★☆

**HAWELI (10220-103 ST)** Tasty food and excellent naan bread, but be warned—they do a lunch buffet. If that's not your thing, I'd say maybe try Haweli for dinner.

★★★★☆

## ITALIAN

**SANTOS PIZZA AND STEAK (10871-95 ST)** Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well at reasonable prices. What's not to like?

★★★★☆

## KOSHER

**CAFÉ LEVI (EUROPA BOULEVARD, WEM)** You've got to be meshuggeneh if you think there's a better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try. It's an orthodox take on traditional mall fare.

★★★★☆

## MIDDLE EASTERN

**KAMIL'S TURKISH CAFÉ AND RESTAURANT (2408-718 AVE)** If you're the type who can relax and just go with the

flow and not be too put off by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food.

★★★★☆

## PIZZA

**FAMOSO NEAPOLITAN PIZZERIA (11750 JASPER AVE)** If you're interested in good food in a fast-food atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizzeria Napoletana, and they do it quickly.

★★★★☆

**TONY'S PIZZA PALACE (9605-111 AVE)** Without a doubt, one of the top places in Edmonton for a traditional Italian pizza. Watching the guys in the kitchen hand-toss the dough and banter back and forth is half the fun.

★★★★☆

**DALLAS PIZZA & STEAKHOUSE (7834-106 AVE)** A pretty typical pizza palace/steakhouse from a bygone era. But the food is well-prepared, the service is good, and the prices are reasonable—it'll make you wonder why we've moved on.

★★★★☆

## SOUTHEAST ASIAN

**BAN THAI (15726-100 AVE)** Fairly authentic tasting Thai food in...how would I describe the surroundings?...maybe fairly authentic as well? At the moment, the dishes are what I imagine really good home-cooked food is like in Thailand, a bit on the pricey side, though.

★★★★☆

**NINH KIEU (10708-90 ST)** If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard, except for the pho. Okay, I guess the green onion cake is pretty tasty as well.

★★★★☆

**PURPLE DIAMOND RESTAURANT (9645-101A AVE)** The Purple Diamond offers a large variety of relatively authentic Vietnamese and Chinese dishes, depending on what you choose from the 109-item menu. The food is relatively fresh and well-prepared, and the surroundings are comfortable and clean. All in all, a good gamble.

★★★★☆

## VEGETARIAN

**PADMAWADI (10626-97 ST)** Wonderful Malaysian-style vegetarian food at more than reasonable prices. Everything on the menu is vegan-friendly, and everyone in the place is friendly to vegans too. And non-vegans, for that matter.

★★★★☆

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# 15 minutes

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**Q&A WITH EDMONTONIANS**  
 BY MATTHEW HALLIDAY

## WHY DO PEOPLE WAIT UNTIL THE NEW YEAR BEFORE FINALLY COMING TO SEE YOU GUYS? ARE THEY INTIMIDATED BY THE GYM?

They probably just need a day to kick them in the butt and get them started.... But yeah, I think it can be intimidating. When you come to the gym you see a lot of fit people working out and think, "Wow, look at those, I'm never gonna be like that." But you've got to think—everybody does start somewhere. So that's the biggest thing: people come in, they're a little overweight, maybe not as muscular as they'd like to be, and they see trim guys who are really muscular, and everyone looks good. But they started somewhere too, and just did it consistently.

## WHAT KIND OF REGIMEN DO YOU START SOMEONE OFF WITH IF THEY'VE NEVER

## BEEN TO A GYM BEFORE?

Something really basic they're able to adapt to. If you give them something difficult, then they're never going to adapt to it, and they're never going to see the results because it's too hard—and it gets frustrating. We've got to make sure it's comfortable for them, first of all.... For each person we have to customize it, depending on what shape they're in, the medical history, what they want to get out of it. The wrong routine can be dangerous, so you want to make sure you have all the information.

## WHEN DOES THE NEW YEAR'S CUSTOMERS START DROPPING OUT?

A lot of people don't set goals for themselves, or they set unreasonable ones, like "I want to lose 50 pounds in a month." And that doesn't happen and they get frustrated

and leave. It doesn't take long.

## IF YOU TOOK A GROUP OF, SAY, 100 PEOPLE, HOW MANY WILL HAVE DROPPED OUT BY SUMMER?

It's tough to say. I'd say 20 per cent might end up dropping out.

## THAT'S NOT BAD AT ALL, ACTUALLY. WHAT'S THE WORST EXCUSE YOU'VE EVER HEARD FOR LEAVING?

Well, the most common one is time management, they don't make it a high enough priority. But the worst is, I've heard a couple of people saying, "I'm not fit enough."

## NOT FIT ENOUGH TO GET FIT?

I know. I want to shake my head! I mean, unless you just got back from surgery or something—but that's very rare.

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## EVENTS

**ART'S BIRTHDAY JAN 17, 7 PM.** THE ARTERY: 9535 JASPER AVE. FAVA celebrates it's 25th year along with Art's Birthday, internationally celebrated every Jan 17. 2008's theme is 'For Ever Young'. Info: Deema at 429-1671.

**THE CARROT ARTS MARKET EVERY SAT, 10 AM-2 PM.** THE CARROT ARTS COFFEEHOUSE: 9351 118 AVE. Artists and artisans from the community and beyond share unique gifts, crafts, and artwork. Info: www.theartcarrot.com

**TEN DAYS OF MADNESS PLAYWRITING FESTIVAL JAN 11-20.** P.C. STUDIO & WESTBURY THEATRE, TRANSALTA ARTS BARN: 10330-84 AVE. The University of Alberta Bookstores and Alberta Playwrights Network present the annual creative writing festival. Events include readings, competitions, and workshops. Info: www.bookstore.ualberta.ca or 492-4275.

## MEETINGS

**ACOA EVERY MON, INCLUDING HOLIDAYS, 7:30 PM.** ESMT, BRASIDORE PRESBYTERIAN CHURCH, 801 BERNARD DR. ST. ALBERT: CORNER OF BISHOP ST. & 8th WILSON CHURCHILL AVE. USE NORTH ENTRANCE. Twelve-step support program for adult children of alcoholics and dysfunctional families.

**EDMONTON NATURE CLUB JAN 18, 7:30 PM.** ROYAL ALBERTA MUSEUM, 128-5-102 AVE. Panel discussion on Beaverhill Lake. ENH holds monthly meetings with guest speakers. Info: Mark 430-7134 or mreine@telusplanet.net. **FRENCH MEUP** Informal conversation group, all levels of french speakers welcome. Info: french.meup.com/236 or 720-3169.

**GREAT EXPEDITIONS, HOSTEL TRAVEL 2ND MON EVERY MONTH, 7:30 PM.** HOSTEL TRAVEL INTERNATIONAL, 10640-81 AVE. Everyone welcome. For presentation schedule or info: Synke 454-6716 or 455-6741.

**ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 PM.** WOODY'S, 2ND FL., 11723 JASPER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 387-3343 or groups.yahoo.com/group/edmonton\_illusions.

**WOMEN WILD ON WORDS: THREE BAHAMAS CLUB.** CHERRYHILL SQUARE An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. Info: feelgoodwelleducation@gmail.com

**YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 PM.** REMEDY CAFE, 8631-109 ST. For discussion topics and suggested readings go to www.facebook.com/group.phpgid=35392104.

## HEALTH &amp; WELLNESS

**CLUB LULU LULULEMON, 10544-82 AVE.** Weekly activities. If get you moving. Info: www.lululemon.com, 435-9363 or lululemoncommunity@lululemon.com

**COMMUNITY WEIGHT LOSS CHALLENGE JAN 9.** SOUTHEAST EDMONTON 12-week program achieving healthy nutrition and exercise. Info: Val, 463-6093 or Shelley, 463-7770.

**LOTUS SOUL GYM YOGA STUDIO, 10518-82 AVE.** Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow, Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. Info: www.lotussoulgyms.com, 434-9642 or info@lotussoulgyms.com

**PRESCHOOL INDOOR SOCCER SAT (NOV-JUN), 9:30 AM-NOON.** SACRED HEART SCHOOL GYM, 95 ST. & 106 AVE. Ages 2-12, girls and boys. Basic soccer skills, taught by FIFA certified coach. Info: Tony, 420-0760.

**RAJA YOGA MEDITATION #208, 10312-105 ST.** In association with Brahma Kumaris World Spiritual Organization. Info: www.bkaware.ca or 425-1050.

**RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 PM.** RIVERDALE COMMUNITY HALL, 921-100 AVE. Coached training for running on Edmonton's extensive river valley trails. Includes warm up and cooldown. Info: www.rivervalleyrunners.net or 447-1809.

**TOPS: TAKE OFF POUNDS SENSIBLY THU 6:30-7:30 PM.** ALLENDALE COMMUNITY LEAGUE, 6330-105A ST. Weight loss support and information. First meeting is free. Info: 705-4990@tocomail.com

**TRANQUILITY MEDITATION WED, 7 PM, 10502-107 AVE.** Tibetan tradition. Free, beginners welcome. Instruction available. Info: Lama Ani Kunsang, 633-6157 or www.karmatashling.org

**VEGETARIANS OF ALBERTA** Monthly events, potluck dinners, and dine-out nights for vegetarians and vegans. Monthly newsletter includes articles on health, environment, and compassion. Info: events@vofa.ca or www.vofa.ca

## QUEER

**AGAPE EDUCATION FACULTY, U OF A CAMPUS** Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members

welcome. Info: andrea.grace@ualberta.ca or 492-0772. **EPS/LGBTQ LIAISON COMMITTEE** The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns to epslgbt@ualberta.ca. All inquiries treated with confidentiality and respect. To report a hate or bias motivated crime, contact the EPS Hate & Bias Crime Unit, 421-3489.

**INSIDE/OUT U of A Campus-based organization** for LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca or mowham@ualberta.ca

**PRIDE CENTRE 9540-111 AVE, 488-2234.** GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Fri, 1pm-10 pm. Info: www.pridecentredmton.org

**TEAM EDMONTON** A volunteer operated, non-profit society (a members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca

**WOMENSPACE** Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available. Including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/women-space, womenspace@gmail.com or 482-1194.

## THURSDAY

**BI-SEXUAL WOMEN'S COFFEE GROUP 2ND THU EVERY MONTH, 7:30 PM.** A social group for bi-curious and bi-sexual women. Info: groups.yahoo.com/group/bwedmonton

**FREE TO INTERMEDIATE VOLLEYBALL 10 PM, 101 AMISKWACY ACADEMY** Info: volleyball@teamedmonton.ca

**GAYWIRE 6 PM, CIBC 6:58 PM** Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

**HIV POSITIVE GLBT SUPPORT GROUP 2ND THU EVERY MONTH, 7-9 PM.** PRIDE CENTRE, 9540-111 AVE. Drop-in support group facilitated by Mark from HIV Edmonton.

**LEGT SENIORS DROP IN 2-4 PM.** PRIDE CENTRE, 9540-111 AVE. Info: Jeff, 488-3234

**ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 PM.** WOODY'S, 2ND FL., 11723 JASPER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 387-3343 or groups.yahoo.com/group/edmonton\_illusions

## FRIDAY

**TRANS SUPPORT GROUP LAST FRI EVERY MONTH, 7 PM.** PRIDE CENTRE, 9540-111 AVE. T1Q Alliance, dinner, and social evening for trans-identified and questioning people, family and friends. Info: 718-1412 or t1qalliance@shaw.ca

## SATURDAY

**NORTHERN CHAPS 1ST & 3RD SAT EVERY MONTH, 9 PM.** BOOTS, 10242-106 ST. Edmonton's original leather/fetish uniform club. Info: main@northernchaps.com or www.northernchaps.com

**NORTHERN TITANS GLBT BOWLING LEAGUE 7 PM.** GATEWAY LANES & RECREATION CENTRE, 8100, 3414 GATEWAY BLVD. \$15 per person. Info: bowling@teamedmonton.ca

**SINGLE LESBIANS OVER 40** Women's social group, monthly gatherings for conversation over tea and coffee. Info: singlelesbiansover40plus@tiscali.com

**SUIT UP & SHOW UP PRIDE CENTRE, 9540-111 AVE.** Big Book study 12 noon-3 pm

**YOUTH UNDERSTANDING YOUTH 7-9 PM.** PRIDE CENTRE, 9540-111 AVE. Lesbian, gay, bisexual, transgendered, straight, and questioning youth (under 25) gather in a safe, fun and learn in a safe, supportive environment. Info: members.shaw.ca/yoy

## SUNDAY

**ARCTIC FRONT RUNNERS 10 AM** Runners of all levels of ability welcome. Runs are typically 6-8 km, usually 44-60 minutes. Coffee afterwards. Info on venues and other runs during the week running@teamedmonton.ca, or 436-7892.

**BALL ROOM DANCING 2:30-8:30 PM.** All gender combinations welcome. Salsa, tumbita, waltz, jive. Info: 469-3281 or ballroom@teamedmonton.ca

**BEARS MOVIE NIGHT LAST SUN EVERY MONTH, 1-6 PM.** PRIDE CENTRE, 9540-111 AVE. Movies in the TV room. Info: 488-3234.

**EDMONTON TRANSEXUAL PEER SUPPORT GROUP 2ND & 4TH SUN EVERY MONTH, 2 PM.** PRIDE CENTRE, 9540-111 AVE. Info: 488-3234.

**HATHA YOGA 2-3:30 PM.** LION'S BREATH YOGA. Introductory level class, free. No previous experience required. Bring yoga mat or towel and water. Info: yoga@teamedmonton.ca

**SOUTHMINSTER-STEINHAEUSER UNITED CHURCH 10 AM, 10740-19 AVE.** Welcomes all sexual orientations. Info: 987-4574.

**SPIRITUAL LIVING CENTRE** Info: www.spirituallivingcentre.com or 989-3752.

**ST. PAUL'S UNITED CHURCH 10 AM, 1526-76 AVE.** All orientations welcome for Sunday service. Info: 436-1555 or www.stpaulsmted.ca

## MONDAY

**CURLING WITH PRIDE MON (UNTIL MAR 17), 7:15 PM.** GRANITE CURLING CLUB, 8620-107 ST. Info: curling@teamedmonton.ca

## TUESDAY

**FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 7:15 PM, 10108 MACDONALD DR.** A church for all people. Info: 429-2321.

**MAKING WAVES SWIMMING CLUB NAUT POOL, 17662-106 ST.** Recreational and competitive swimming and coaching. Beginners encouraged to participate. Practices every Tue (8-9 pm) and Thu (7:30-8:30 pm). Followed by social meeting. Info: swimming@teamedmonton.ca

**OUTREACH 5 PM.** HERITAGE ROOM, ATHABASCA HALL, U OF A CAMPUS U of A based group for gay, lesbian, bisexual, transgendered and straight-but-friendly students, staff, and faculty. Open to the community outside the U of A. Info: outreach.pivellmighly.com or outreach@ualberta.ca

**PFLAG PRIDE CENTRE 1ST TUE EVERY MONTH, 7 PM.** PRIDE CENTRE, 9540-111 AVE. Support meeting for parents, families, and friends of GLBT people. Info: Ruby, 436-1998 or edmontona@pflagcanada.ca

**STEP AEROBICS 5 PM.** AEROBICS STUDIO, KINSMEN SPORTS CENTRE, 9100 WALTERDALE HILL. Info: step@teamedmonton.ca

**TRANS SUPPORT GROUP 2ND TUE EVERY MONTH, 7:30-9:30 PM.** GARNEAU UNITED CHURCH MEETING ROOM, 11148-84 AVE. Education and support group for trans-identified and questioning people. Info: 718-1412 or t1qalliance@shaw.ca

**WEDNESDAY**

**EDMONTON RAINBOW BUSINESS ASSOCIATION 2ND WED EVERY MONTH** Casual networking with the GLBT business community. Locations listed on www.edmontonrb.org

**FREE TO BE RECREATIONAL VOLLEYBALL 8-10 PM, 101 AMISKWACY ACADEMY** Info: revoolleyball@teamedmonton.ca

**TEAM EDMONTON BADMINTON 6 PM.** OLIVER SCHOOL GYM, 10227-118 ST. Women's drop-in recreational badminton, all levels welcome. \$30 for the season, \$5 drop-in. Info: 465-3620.

**YOURS, MINE, OURS AND US (YMOU) 1ST AND 3RD WED EVERY MONTH** Support group for GLBT parents, partners, and friends. Info: 426-6311 or 415-5434.

**YOUTH THEATRE PROJECT 7 PM.** PRIDE CENTRE, 9540-111 AVE. Using theatre to increase awareness and reduce homophobic bullying. No theatre experience required. Info: Emily, 488-3234.

**BATH HOUSES**

**DOWN UNDER 12274 JASPER AVE, 482-7960** Open 24/7. Info: www.gayedmonton.com

**STEAMWORKS 11745 JASPER AVE, 451-5554** Open 24/7.

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PREVIEW • GUITAR MAN • BY ZOLTAN VARADI | 1,591 words

# Dad Rock Ain't Bad Rock

**RIISING STAR LUKE DOUCET COMES TO TERMS WITH THE GHOSTS OF ROCK'S PAST**

LUKE DOUCET

Blue Rodeo, Mon. Jan 7. Tickets available through [ticketmaster.ca](http://ticketmaster.ca) or 451-8000

Elvis Presley's croon reverberates around the nearly empty space, lazily entertaining the three or four customers situated along the long bar of the old tavern. A middle-aged man, having reached that golden age when he and his barstool seemingly merge into one melancholy entity, elucidates his support for capital punishment while the bartender politely, noncommittally nods.

If you just dropped in off the street, without any regard for Canadian pop culture history, you likely would dismiss the joint as just another aging beer parlour, when in fact it's The Horseshoe Tavern in Toronto, one of the country's longest-running and most famed music clubs. Blue Rodeo took to the stage there the previous night as part of the venue's week-long 60th anniversary celebration, revisiting the place that helped birth their career. Their opening act from last evening—and for their upcoming Western Canadian tour—has returned to the scene to talk about his new album.

Luke Doucet, having dismissed the spiritual equivalent of cosmetic surgery, pulls out a small notebook, explaining that he's been in producer mode for so long—both on his latest solo effort, *Blood to Rich*, the follow-up to 2005's Juno-nominated *Broken (And Other Rogue States)* (he lost to Neil Young, not a bad way to experience defeat), and for the latest NQ Arbuckle album—that he's had to comb his thoughts in regards to recall the sources of inspiration for his 12 latest tracks.

"I've had to revisit my notes to find out what's the emotional centrepiece of this record—what the fuck's it about?" Doucet wonders before reciting from his scrawl: "Nostalgia, America, forgiveness.... I've got to come up with a better word because I don't think forgiveness is really right."

The truth is that every song yields its own theme. The album is a tight affair full of rockabilly reverb, country twang, and outright Crazy Horse-inspired electric squalls. It's the sound of roots-rock classicism, made modern by Doucet's undeniable enthusiasm in telling new tales through time-honoured forms. "It's kind of a love letter to my guitar,"

he acknowledges, departing from his notes. "The guitar was so badly abused for so long in the late '70s and early '80s. Abused in the sense that people were so concerned with technique and playing fast—the wankers. There were so many of those guys in the '80s until there was a whole new breed of young punks and musicians who were like, 'That stuff is horrifying.' You

had a bunch of so-called macho guys dressed like porn stars, female porn stars, and playing with this insane amount of technique. It was such a ludicrous farce, and the guitar played the heaviest tax for that stupidity. It's almost like the instrument had to be rebuilt."

Those new guitar architects included iconic bands like Sonic Youth and the Pixies, but also Doucet's

**DOUCET cont'd pg 16**

“ THE GUITAR WAS SO BADLY ABUSED IN THE LATE '70S AND EARLY '80S... THE INSTRUMENT HAD TO BE REBUILT —LUKE DOUCET





## DOUCET from pg 15

own '90s alt-rock outfit Veal, in which he played alongside Nik Kozub of Edmonton's Shout Out Out Out. (SO4's Lyle Bell, incidentally, provided the artwork for the Doucet's new album.) "I think it's okay to be played again," Doucet says, "to play it with authority and with a reverence for history. I have a reverence for Les Paul and for Wes Montgomery and Charlie Christian and Robert Johnson. I'm not by any means suggesting that I'm a virtuoso. Absolutely I'm not. But I have an intimate relationship with that instrument, and I really love it—the way it feels to play and the sound that comes out of it, and I think it's okay to acknowledge the past a bit. And I think it's the first time in 15 years that I've felt that way. I think it's a lot braver to do that than to just dismiss it."

## Rock of Ages

The walls of The Horseshoe, like those of many clubs, are adorned with glass-encased photographs, press clippings, old setlists, and other assorted memorabilia highlighting the venue's illustrious past. Interestingly enough, right beside the table Doucet and I have chosen is a shrine of sorts to one of the bands most responsible for the rock arena's re-embrace and reinvention of traditional roots sounds: Wilco.

Of course, they've been doing it for 14 years, but in 2007 they returned to a gentler, less feedback-oriented aesthetic on *Sky Blue Sky*. The move prompted a backlash against the band, at least in younger quarters where the tradition of slaying sacred cows was dutifully observed at *Vice* ("If you like this band you suck") and *Pitchfork Media* ("nakedly exposes the dad-rock gene Wilco has always carried").

"Dad rock?" Doucet sputters incredulously. "I make dad rock. That's what I do. You know, Tom Petty and the Heartbreakers, Dire Straits, early-'80s Bruce Springsteen.... I even like late-'70s Stones. Everybody hates late-'70s Stones, and I like the shit. Tattoo You is a great record. Some Girls is fantastic."

"Who am I kidding?" he sighs, succumbing to the inevitable realization that he's looking out over the other side of the age gap. "Ten years ago, I would have said my favourite bands were The Meat Puppets or Dinosaur Jr. or The Flaming Lips when they were still a punk band.... Now I hear The Traveling Wilburys, and I'm like, 'Wow—listen to the sound of those drums.' I guess it's just because we're in our 30s and we're getting old. I hate to admit that that's the case, but it confirms so many of the adages and clichés that I so desperately want not to be true."

As such, Doucet admits he's nervous about the reaction to his latest work, which will be released nationwide the day after his Edmonton appearance. (It'll be available at the

show.) "I don't like opinions—I like mine and that's it," he jokes. "At some point there's going to be this tsunami of opinions, and I'm fucking terrified. I don't get Google alerts on myself, but I want to know if the overall consensus is that this record is a piece of shit or if it's not. Of course, I need to know that."

## Career Opportunities

While it's a safe bet that Doucet won't be embraced by what he calls the "indie intelligentsia," anyone with an ear for a warm melody in a country-rock context ought to be satisfied by the effort. Yet his fears are understandable: Doucet has been a working musician for 17 years, but has only recently begun earning a reliable, decent income. And while he's more than capable player who's managed to make do with session work in the past, playing with the likes of Sarah McLachlan, former Violent Femmes Gordon Gano, Chantal Kreviazuk, Oh Susanna, Veda Hille, and even taking a lead slot on Blue Rodeo's last tour, filling in for an absent Greg Keelor, a recent move to Nashville and back to Canada again with his wife, singer/songwriter Melissa McClelland, drove home the point that he's not ready to surrender his creative desires for the safety that would come with being a guitar-slinger for hire.

"Nashville is a weird city," he says. "The irony about Nashville is that it's considered Music City USA, and it's one of the least musical places I've ever been. There're a lot of great musicians playing a lot of mediocre music in that town, and they're doing it because it's how they pay their rent or their mortgage. It's a bunch of 45-year-old guys who are great musicians—fantastic musicians—who don't want to tour anymore, and the only way to make a living and not tour is to go to Nashville and be a session guy or a songwriter or something, and you end up creating mediocre crap for mediocre artists. I don't want to indict the entire Nashville country music scene on the same charges; there's a lot of great stuff coming out of there, but there's a lot of fucking crap. And I just found I'm not ready to be a mercenary yet. I'm still passionate about creating. I use the term 'art' loosely, but I want to create something that's personal and meaningful."

As our interview winds to a close, Presley's "It's Now Or Never" plays through the house sound system, as if the club itself is weighing in on this crucial juncture in Doucet's career. But as the musician wanders away, he doesn't head for the door, but instead ambles toward the back of the club, examining the memorabilia on the walls as if he's seeing it for the first time. It's then that you realize that chart success or no, so long as Doucet keeps his eyes on the prize, "never" could be a long time coming.

COMMENTARY • LIVE MUSIC • BY ANN VRIEND 1960 words

## The Year The Music Died

**WHY ISN'T THERE AN A-LIST SMALL MUSIC VENUE IN EDMONTON—AND DO WE EVEN DESERVE ONE?**

February 2007 saw the closure of Edmonton's longstanding A-list small venue for original music, the Sidetrack Café. In its original location (not the short-lived Sidetrack redux) it offered sound quality and technicians second to none—that room was wired for sound and tuned like no other in Western Canada, and Graham Kiddell was/is the most fearfully talented sound tech in the city, hands down. The Sidetrack offered great staging, lighting, food, a greenroom, free parking, and a high profile marquee.

But this isn't just a lamentation for the Sidetrack—we've heard that already. Why has no other venue stepped in to fill the void? The Starlite comes close, but isn't quite there. We're even short on B-list space, it seems, and while there probably isn't one answer that suffices to wholly explain our predicament, there have been a lot of ideas floated amongst the city's musicians and promoters of late. These are a few.

## THEORY #1: WE ONLY LIKE THE HITS

Edmonton spends a ton of money on live music, actually. But that money tends to go to established, Top 40 touring acts of today or days gone by, rather than original music performed by Edmonton artists or small-time touring artists playing clubs. This theory is borne out if you look at the revenues of the few rooms we do have dedicated to local and small-time performers. The Sidetrack Café, with its high overhead, found it impossible to stay afloat whether the room was full or not—and in its last days, the latter was often the case. For much the same reason, even the Powerplant on the U of A campus stopped hosting live music this past year—it became a financial burden to do so, especially with rising rent costs in the Students' Union building, and rising tuition costs causing students to spend less on entertainment. The Blackspot Café on Stony Plain Road went out of business just this past month. But the blockbuster venues—Edmonton Event Centre, Rexall Place, Winspear, etc.—don't look to be hurting.

## THEORY #2: WE JUST AREN'T VERY GOOD?

A less popular, even more worrisome possibility is that there aren't enough quality acts in town that people love enough to go hear. Though there are hugely popular acts based in Edmonton—like Juno nominated electro-disc rockers Shout Out Out Out



Full House | Gogol Bordello's packed February 2006 gig at the Sidetrack. PHOTO BY FISH GAWKOWSKY

Out, Juno winners Sandro Dominelli (jazz) and The McDades (world/folk), the platinum selling Corb Lund, and many, many others, most of these acts find themselves having to tour constantly to find bigger markets support their careers, only playing at home once in a while.

The acts remaining are the weekend warriors who grace the stages of their own hometown and juggle other careers on the side. Though impossible to count, there have got to be hundreds of band in Edmonton, all vying for a place to play, all vying for your attention on Myspace and Facebook. The venue shortage has been sort of addressed at the grassroots level: this year, Hulbert's, Axis Café, and others emerged as new (though certainly not A-list venues), and performers were eager to fill them. But filling those rooms with live music fans seemed to be the real problem. Is the sad truth that there are more people in Edmonton who want to play music than there are fans who want to hear them play? If so, why?

## THEORY #3: IT'S ALL ABOUT THE BENJAMINS (ER, ROBERT BORDENS...)

Like any supply and demand scenario, when there's a surplus of something, its value goes down. The abundant quantity of acts has virtually dictated the value of music has and will plummet. The fact that highly accomplished musicians are now often expected to play for free or for the profits from a door charge—or even pay to play in some rooms—is largely the result of this phenomenon.

And on a global scale, music downloading has put an all-time low price tag on music. Even if you don't rip something for free, almost any song can be had on iTunes for a whopping 99 cents. (Less if you use one of those dodgy grey-market mp3 sites.)

Perhaps what's happening in Edmonton merely represents how music is valued worldwide: it's a commodity people no longer expect to pay for. Meanwhile, the rising cost of living in town has dealt a big blow to the pocketbooks of Edmonton musicians. We all need day jobs now, and by default have less time to spend writing, recording, and playing music. And you might expect under such conditions, we're seeing an exodus of accomplished and ambitious musicians from Edmonton: Rachelle Van Zant, Wendy McNeill, the Murder City Sparrows, Ben Spencer, Shuyler Jan sen, Ben Sures, and Adam Gregory to name a few who've left recently. Not one award went to an act from Edmonton at the Western Canadian Music Awards this past fall, despite Edmonton being among the third largest city included, and despite the output of highly trained musicians from MacEwan College's nationally renowned pop and jazz programs flooding our city's clubs.

## SURVEY SAYS...

So, why isn't there an A-list room in Edmonton? Perhaps a combination of all these points? It takes a tremendous amount of creativity, talent, and business skills for both musicians and original music venues to stay afloat in Edmonton's current cultural and economic market. Maybe raw capitalism is the answer, winnowing the lot down to the best venues and musicians, resulting in the emergence of an increasingly exciting scene. And/or, as is already happening, the increase in private house concerts and not-for-profit clubs will provide an alternative atmosphere, sheltered somewhat from the competitive marketing environment. Either way, it's clear that a lot of Edmontonians do care about live music, and still want to keep it alive. Hats off to them.



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COMMENTARY • CLUBS • BY YURI WUENSCH | 732 words

# Not In Da Club

**EDMONTON'S CLUB SCENE IS GETTING STODGIER AND STODGIER—SO HERE'S MY WISH LIST FOR 2008**

In a recent correspondence with one of Edmonton's pre-eminent club promoters regarding coverage for an upcoming show, I couldn't resist dropping my wish list of acts I'd appreciate seeing here in 2008. There was, of course, no reply—presumably because the artists and DJs I enjoy are too obscure to be bankable properties for Edmonton's "fickle" club-going set. (What the fuck is wrong with you people, anyway?)

[That isn't to say there aren't any DJs with Edmonton dates booked. On the contrary, not since the raging raves of the 1990s has the city's electronic music scene been so busy. And not to worry, Morn and Dad: the era of your teenage young 'uns popping pills in run-down warehouses has been replaced by your tie-die-do-well twentysomething spawn snorting blow off the back of nightclub toilets—all sponsored by (insert liquor company name here). It's understandable. Getting drunk or tweaked is a surefire way to dull yourself to the growing mediocrity of Edmonton clubbing.]

Yes, thanks to Alberta's hot economy, disposable incomes are at an all-time high, but even with all that money to burn, party people aren't faced with a banquet of choices.

"I believe the saying goes 'If it ain't broke, don't fix it,'" laments Dane MacDonald, who spins techno as Dane Gretzky and works the counter at Treehouse Records. "Edmonton has fallen victim to a never-ending cycle of supporting crap, like the sounds of *DJ mag* top 100 DJs who have been here five times in the last two years. At the same time, there are other promoters who are throwing shows with money out of their own pockets. They're trying to do something new, exciting, and, dare I say, different, but people don't show their support. You have to give to receive or nothing will change. Frankly, the cycle makes me dizzy."

There are plenty of places that are "okay" where the music is "decent" and the sound is "all right" (though more often just passable). All told, it sounds pathetically apologetic. Newcomers to electronica (thanks, MTV!) may chalk up this naysaying to nothing more than "jaded raver syndrome." Still, at the risk of hurting my own chances at landing more gigs in the city, I will go out on a not-too-precious limb and say that Edmonton hasn't got a single truly great dance club.

Local DJs will attest to the fact that the conditions at many Edmonton bars and nightclubs for DJs are

wanting—so much so that DJs are often forced to bring along their own equipment to make a night happen. Without adequate compensation, they lug their own turntables, CD players, mixer, laptop, and records just for the privilege of hearing their top tunes squawk faintly out of a dozen rundown speakers powered by a home stereo amplifier.

"I have heard good sound in a few Edmonton hotspots, but it's never a permanent fixture to any club here," says breakfast mistress Mindy Cooper, who just celebrated her eighth year spinning as DJ Sweetz. "I know more and more DJs with full sound systems who are now investing in lighting and visuals to enhance someone else's club and the overall experience."

As much as there's a misconception that you have to consume drugs and alcohol to appreciate electronic music, there's no disputing that dance music is at its most compelling when it's played loud. (Please note, however, that "loud" means testicle-tingling, not deafening.) Unfortunately, good sound at Edmonton nightclubs has historically fallen somewhere behind inane priorities like bars made out of ice or cages for go-go dancers. I'd love to be proven wrong this year and see a club pack 'em in with something as simple as beefy bass.

My wish list for 2008 also calls for a moratorium on what I refer to as "douche house" (you people know who you are) and techno's return to its rightful place as the destroyer of

all dancefloors. As for the acts themselves, we really need to see some fresh faces like Ewan Pearson, Luke Slater, Craig Richards, Terry Francis, Ellen Allien, Trentemøller, Gabriel Ananda, and, while I'm dreaming, The Knife, Daft Punk, or Goldfrapp. Somebody get on that, wouldya?

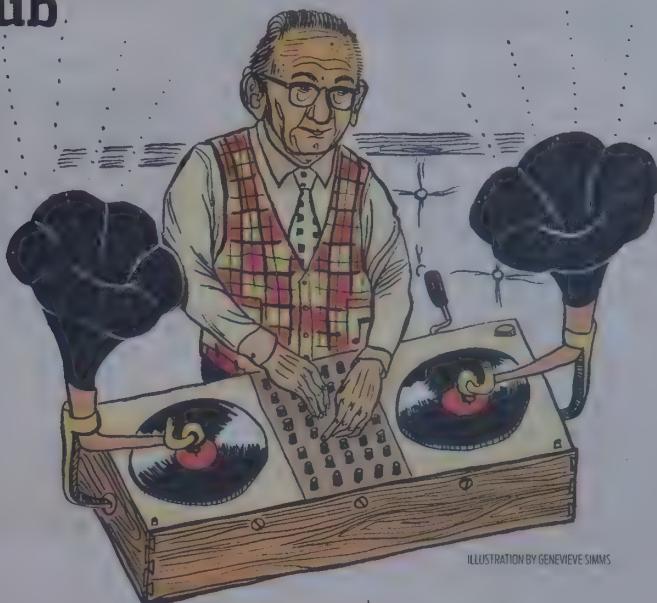


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# Welcome to the Internet



LOST IN THE SUPERMARKET ZOLTAN VARADI  
**PORN AND CELEB GOSSIP:**  
**GOOD. MUSIC: BAD. THAT'S**  
**THE BIG LESSON THAT 2007**  
**TAUGHT THE MUSIC INDUSTRY**

Okay, before we begin the New Year afresh and begin telling the tale of the music industry's phoenix-like ascent from the ashes of '07 (right?), let's do last tally of the damages wrought by that most horribilis of er, annuses.



Canadian Sunset | Piano man and national treasure Oscar Peterson sadly didn't make it in 2008. PHOTO SUPPLIED

The *New York Times*, always the place to get all your street-cred worthy news, has declared 2007 "The Year the Hip-Hop Machine Broke Down," citing such culturally shattering events as the death of Pimp C, as well as an overall decline in rap

sales by 21 per cent over the previous year.

Of course, the hip-hop crowd is only the latest group to take a financial hit. On the concert front, a few middle-aged white guys did okay (The Police were the top draw and Springsteen continues to sell out wherever he sets down), but overall, live shows saw their worst year since 2004, with *Pollstar* reporting a 15.6 per cent drop in revenue.

Music blogs, too, underperformed against expectations, with rumours swirling that Gawker Media mogul Nick Denton, who owns such successful specialty sites as *Fleshbot* (pornography) and *Defamer* (Hollywood gossip), is looking to unload his tunes 'n' tattle entry *Idolator* after it averaged only about a million page views per month in its inaugural year. It sounds like a pretty decent number until you compare it to Denton's more valued sites, such as the flagship *Gawker* (New York media gossip), which pulls in 10 times that number of readers on average.

So-o-o-o is there any money to be made out there? Well, if your

**A FEW MIDDLE-AGED WHITE GUYS (THE POLICE, BRUCE SPRINGSTEEN) DID OKAY, BUT OVERALL, LIVE SHOWS SAW THEIR WORST YEAR SINCE 2004.**

name is Steve Jobs, congratulations: Apple's stock zoomed to an all-time high in the days following Christmas, with a spike in iPod sales driving company shares up to \$200.

## ■ Was Good ■ Know You

And now on to... the sad news Christmastime always seems to

exact a heavy toll on beloved entertainers, be they Charlie Chaplin or Dean Martin or even Funkadelic's Eddie Hazel. (The first two died on December 25, 1977 and 1995, while Hazel departed this earth on December 23, 1992.)

This year, Canada's Oscar Peterson gave up the ghost on the evening of December 23 at the age of 82 in Mississauga. He's been eulogized quite thoroughly by this point, but it would seem remiss not to say salut to Canada's one bona fide jazz genius. Rest in peace, Mr. Peterson.

## Boo Wu

Has there been a coup in the house of the Wu? Raelwon and Ghostface Killah already had some well-publicized beefs with the chief sonic architect of the Staten Island Clan. The former called the RZA a "hip-hop hippie" in an online interview, while the latter told the *Village Voice* that he thought their in-house producer had "fumbled the ball" with regard to the Wu-Tang Clan's recently released *8 Diagrams*.

Then, just before Christmas at ■

performance in Chicago, the group took to the stage minus their leader of a decade and a half and uttered not a single syllable from the new recording.

Too bad. I still think "Wolves," which features George Clinton, is their strongest collective cut since their debut.

## CD REVIEWS

### THE SUMMERLAD

*City of Noise*  
 (Saved by Radio)

★★★★☆



*City of Noise* had an unlikely genesis for a rock 'n' roll record. It was originally commissioned by Calgary's One Yellow Rabbit Theatre Company for a festival in 2005—and since then, Calgary art-rockers The Summerlad have refined it, recorded it, and put it out as the follow-up to their last album, (2005's excellent *Themes: International*). It's supposed to be a sonic representation of ■ "day in the life of a city"—so we start with a droning buzz, a pre-waking dream. From there we launch into a martial stomp as the city wakes up. A mini-squall of feedback then signals, um, lunchtime, I guess, and then we hear a warm, languid melody, slowly building until it peters out and the band heads into the evening with a nervy, punky stomper (included on a separate track as the album's single). Then it fades into a short, country-flavoured comedown. Then it's over.

It's an ambitious trip, but for the most part it holds together, a simultaneously highly conceptual and thrillingly accessible 40 minutes of music. Best enjoyed loud. Actually, probably best enjoyed live, but this'll have to do in lieu.  
 MATTHEW HALLIDAY

### KATE RUSBY

*Awkward Annie*  
 (Pine)

★★★★☆



There's very little clumsiness on display on *Awkward Annie*, the new disc from the much-loved English folksinger Kate Rusby. The arrangements are charming and unfussy, the songs (a mix of traditional tunes and Rusby originals, with a jaunty cover of The Kinks' "The Village Green Preservation Society" thrown in as a bonus track) are heartfelt and sentimental without being syrupy, and Rusby's confident yet intimate voice effortlessly nails every emotional tremor. Not even "Daughter of Heaven," a lament for a dead child, feels exploitative: when Rusby sings the repeated line "She's gone to a new place now," she tempers her sadness with a matter-of-fact acceptance of her loss that's all the more heartbreaking because of its restraint. It's not all misery on *Awkward Annie*, though: the whimsical title track, which opens the disc, wouldn't sound out of place on a children's album, and Rusby even raises a chuckle with "The Old Man," a pretty dopey traditional tune about a farmer who learns a lesson in humility when he switches jobs with his wife. *Awkward Annie* is Rusby's first disc on which she served as her own producer; hopefully she won't be switching that job with anybody on her next one.  
 PAUL MATWYCHUK

### THE KILLERS

*Sawdust*  
 (Island)

★★★★☆



B-sides and outtakes collections: are they totally useless? Well, not entirely, but there was once a time when these sorts of musical orphans were salted away for an occasion more specific than the Christmas shopping season—like after the (hopefully untimely and bizarre) death of at least one of those responsible, not including the drummer. But who cares about that? Rabid Killers fans couldn't be expected to wait any longer to hear the outtakes from the only two full-lengths the band has mustered so far, and a remix of their biggest hit to date. Curiosity-seekers may find themselves drawn to the several covers on offer—"Ruby Don't Take Your Love to Town," made famous by Kenny Rogers when he was about Brandon Flowers' age, Dire Straits' "Romeo and Juliet," and "Shadowplay" by Joy Division—or perhaps the duet with Lou Reed, an interesting juxtaposition between the all-time king of deadpan and the current reigning prince of pop histrionics. Still others, like those with an interest in crappy cover art, might be interested in the crappy cover art.  
 CRAIG ELLIOTT

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# LIVE MUSIC

THURSDAY

## BLUES & ROOTS

MELLOW GOLD CAFE LEVA w/ Travis Goa. Every Thursday.  
THAT'S E-TOWN EDDIE SHORTS w/ Matt, Mark & Rick.

Every Thursday

## POP & ROCK

NEIL MACDONALD URBAN LOUNGE.

## DJS/DANCE CLUBS

DI HARRY JAMES THE DOCKS Every Thursday.  
I LOVE BOSS NEW CITY LIKWID LOUNGE w/ Dexter Nebula & Anarchy. Every Thursday.

ELECTRO EDUCATION BACKROOM VODKA BAR w/ DJ Lazerbeam. trip hop, dub, lounge, electro & IDM mash-up.

Every Thursday

HIGHER LEVEL THURSDAYS LEVEL 2

LOUNGE Drum & bass w/ Djs Dreadnought, PhatCat, MC Enlite, and guests. Every Thursday.

JUNIOR BROWN RED STAR.

Every Thursday

MIA FELLOW BUDDY'S w/ DJ WestCoastBuddy. Every Thursday

NRMLIS WILCO VELVET UNDERGROUND w/ Nik 2 Every Thursday

SALSA STYLE THURSDAYS THE BANK

ULTRA LOUNGE Every Thursday.

SHORTTEE BLACK DOGS Every Thursday.

URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE

w/ Urban Substance Sound Crew. Every Thursday.

FRIDAY

## ALTERNATIVE

TROLE THE PAWN SHOP w/ Raygun Cowboys, The Benders.

## BLUES & ROOTS

ALLEN LEE & THE BLUES BUSTERS CLIFF'S PUB.

JANA O'CONNOR & TROUPE THE CARROT ARTS COFFEEHOUSE Improv at The Carrot.

SLOWBURN WHISTLESTOP LOUNGE.

## JAZZ

SEGGER MILES TRIO HULBERT'S.

## POP & ROCK

GO ON THE ROCKS.

RONNIE KERR CASINO YELLOWHEAD.

SMART ALEX URBAN LOUNGE.

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## DJS/DANCE CLUBS

BITCH BITCH NEW CITY SUBURBS w/ DJ Dervish.

Plan B. Every Friday.

CONNECTED FRIDAYS THE BANK ULTRA LOUNGE Local

house & international guest Djs. Every Friday.

DI CLAY STONEHOUSE PUB Every Friday.

DI EDDY TONFLASH BUDDY'S Every Friday.

DI LOOSE CANNON IRON HORSE Every Friday.

DI SHAWNIBIS ON THE ROCKS Every Friday.

FORBIDDEN FRIDAYS EMPIRE BALLROOM Every Friday.

FORMULA FRIDAYS LEVEL 2 LOUNGE DI Groovy Cuvy. DI

Fuuse. Every Friday.

FRIDAY NIGHT FREEK OUT NEW CITY LIKWID LOUNGE w/

DJs Jesus & Anarchy Adam of CJSR & G-Whiz. Every Friday.

FUNKY FRIDAYS BACKROOM VODKA BAR w/ DJ Phil &

friends. Every Friday.

JUICY DI SUED LOUNGE Every Friday

THE MOD CLUB HALO Soul, R&B,

indie, Brit pop, new wave, reggae &

classic punk. Djs Blue Jay & Travy D.

Every Friday.

NEON NIGHTS FLUID Every Friday.

RED FRIDAYS THE DOCKS Military

appreciation night. Every Friday.

ROCK THE GLOBE WEEKENDS

GLOBE TAP BAR & GRILL Every Friday.

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GLOBE TAP BAR & GRILL Every Friday.

Every Friday.

DI HOT PHILLY RED STAR Every Saturday.

DI JOHNNY SHY DANIE'S BISTRO Every Saturday.

DI NIC-E SUED LOUNGE Every Saturday.

FOR THOSE WHO KNOW HALO House w/ Junior Brown,

Luke Morrison, and Nestor Delano Every Saturday.

OH SNAP! THE TEMPLE Degree & All Out Djs. Every

Saturday.

RED CARPET SATURDAYS EMPIRE BALLROOM Every

Saturday.

PLANET INDIGO SUGGESTIVE SATURDAYS LEVEL 2

LOUNGE Breaks, electro, house, spun by Pi residents. Every

Saturday.

ROCK 'N' ROLL HEAVEN 'N' HELL NEW CITY LIKWID

LOUNGE w/ Nazz Nomad & Beard of Bees. Every Saturday.

ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL

Every Saturday.

SATURDAYS SUCK NEW CITY SUBURBS w/ Greg Gory &

Blue Jay. Every Saturday.

SUGGESTIVE SATURDAYS LEVEL 2 LOUNGE Every

Saturday.

URBAN DANCE PARTY IRON HORSE w/ Ill 420. Every

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ROCKSTAR TUESDAYS SUITE 69 Soul Out Djs. Every

Tuesday.

SHAKEDOWN VELVET UNDERGROUND w/ DJ Generic. Every

Tuesday.

Every Tuesday.

Every Tuesday.

Every Tuesday.

Every Tuesday.

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# CONCERTS

CARA LUFT AND DAVID MYLES JAN 19, 8 PM. QUEEN

ALEXANDRA HALL Presented by the Northern Lights Folk

Club. Tickets \$18 at TIX.

THE EAST VILLAGE OPERA COMPANY JAN 26, 7:30 PM.

FESTIVAL PLACE Tickets \$28-\$32 at the Festival Place box

office.

ELIZABETH SHEPHERD JAN 18, 7:30 PM. FESTIVAL PLACE

Tickets \$28-\$32 at Festival Place box office.

VVV

CONCERTS cont'd pg 20



SATURDAY

## ALTERNATIVE

HAVEN THE PAWN SHOP Side Step Fate, Fenix Foundation.

## BLUES & ROOTS

MAGILLA FUNK CON-DUO HULBERT'S.

SLOWBURN WHISTLESTOP LOUNGE.

## POP & ROCK

GO ON THE ROCKS.

RONNIE KERR CASINO YELLOWHEAD.

SMART ALEX URBAN LOUNGE.

SOULIED OUT CASINO EDMONTON.

SURVIVAL METAL NIGHT RENDEZVOUS.

## DJS/DANCE CLUBS

ATHLETES' NIGHT RATT w/ DJ Kings. Every Saturday.

BODY & SOUL SATURDAYS BACKROOM VODKA BAR Remo

De Janeiro, Wayton Sherrington, & weekly guests. Every

Saturday.

DI CLAY STONEHOUSE PUB Every Saturday.

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# KARAOKE

SATURDAY NIGHTS • DRINK SPECIALS



...YOU KNOW YOU WANNA

**I TROMBONI** JAN 20, 7:30 PM. FESTIVAL PLACE All trombone band. Tickets \$28-\$32. Festival Place box office.  
**JIM BYRNES** JAN 19, 7:30 PM. FESTIVAL PLACE "House of Refuge." Tickets \$28-\$32 at Festival Place box office.  
**LOS ANGELES PIANO QUINTET** JAN 19, 8 PM. CONVOCA-TION HALL, U OF A CAMPUS. Presented by the Edmonton Chamber Music Society. Tickets \$30, \$20 senior, \$5 student, at TIX, The Gramophone, or at the door.  
**MACLEAN SHOWCASE BAND** JAN 11, 7:30 PM. JOHN L. HAAR THEATRE Jazz, rock, and pop performances by MacEwan Music students. Tickets \$10 at TIX.  
**MARC ATKINSON TRIO** JAN 25, 7 PM. ST. BASIL'S CULTURAL CENTRE Presented by Full Moon Folk Club. Tickets \$17 at TIX.  
**MATT ANDERSEN & NIDDI ONUKWULU** JAN 23, 7:30 PM. THE ARDEN Tickets \$25 at the Arden box office or T.M.  
**MUSIC WEDNESDAYS AT NOON WED.** 12:10-12:50 PM. MCDUGALL UNITED CHURCH JAN 16, Allyson Lyne, Hiroshi Takahashi, and Diana Nuttal (violin, oboe, cello). Free admission, bring a bag lunch. Tea and coffee available. Info: 468-4964.  
**PRO CORO CANADA: THE POWER OF MUSIC** JAN 22, 7 PM. WINSPEAR CENTRE Tickets \$11 the Winspear box office, 428-1414.  
**STEVE PINEO TRIO** JAN 11, 7 PM. ST. BASIL'S CULTURAL CENTRE w/ Steve Fisher Trio. Presented by Full Moon Folk Club. Tickets \$17 at TIX.  
**TREVOR SANDERS** JAN 23, 12-1 PM. MCDUGALL UNITED CHURCH Classical guitar concert, part of Music Wednesdays at Noon.

## COMING

**JAN 7** — BLUE RODEO, LUKE DUCKET Jubilee Auditorium  
**JAN 12** — FABULOUS Edmonton Event Centre  
**JAN 14** — BIG & RICH, TERRI CLARK, EMERSON DRIVE Rexall Place  
**JAN 17** — GEORGE CARLIN Jubilee Auditorium  
**JAN 17** — MICHAEL BUBLE Rexall Place  
**JAN 17-19** — MIKE BULLARD The Laugh Shop  
**JAN 18** — NECRO Starlite Room  
**JAN 19** — BACKYARDIGANS Jubilee Auditorium  
**JAN 21** — MERCYME Shaw Conference Centre  
**JAN 27** — THIRD DAY Shaw Conference Centre  
**JAN 28** — WILLIAM JOSEPH Winspear Centre  
**JAN 28** — JASON ALDEAN III City Roadhouse  
**JAN 30-31** — SILVERSTEIN, ILL SCARLETT, PROTEST THE HERO, THE DEVIL WEARS PRADA Starlite Room  
**JAN 30** — THREE DAYS GRACE, SEETHER, ECONDOLINE CRUSH Shaw Conference Centre  
**FEB 2** — PUDDLE OF MUD, NEUROSONIC Jet nightclub  
**FEB 3** — LE MYSTÈRE DES VOIX BULGARES McDougall United Church  
**FEB 5** — COLLECTIVE SOUL Edmonton Event Centre  
**FEB 7** — ERIC BURDON & THE ANIMALS Edmonton Event Centre  
**FEB 9** — HAYDEN, JENN GRANT McDougall United Church  
**FEB 10** — SONATA ARCTICA Starlite Room  
**FEB 12** — MATT COSTA, DELTA SPIRIT Starlite Room  
**FEB 14** — JOHN MELLENCAMP, TOM COCHRANE, RED RIDER Enmax Centrum  
**FEB 14** — RUTHIE FOSTER Winspear Centre  
**FEB 15** — GERONIMO The Pawn Shop  
**FEB 15** — WINTERSEEP Starlite Room  
**FEB 15** — XAVIER RUDD Winspear Centre  
**FEB 19** — PACO PEÑA FLAMENCO COMPANY Winspear Centre  
**FEB 17** — VIDEO GAMES LIVE Jubilee Auditorium  
**FEB 18** — VIENNA BOYS CHOIR McDougall United Church  
**FEB 19-24** — RIVERDANCE Jubilee Auditorium  
**FEB 21-22** — DR. HOOK w/ RAY SAWYER Century Casino  
**FEB 22** — HOLY FUCK, A PLACE TO BURY STRANGERS Starlite Room  
**FEB 27** — JOSH RITTER, EMM GRYNTER Myer Horowitz Theatre  
**MAR 3** — CRYSTAL CASTLES, HEALTH Starlite Room  
**MAR 12** — AVRIL LAVIGNE, BOYS LIKE GIRLS Rexall Place  
**MAR 12** — STEVE EARLE, ALLISON MOORE Jubilee Auditorium  
**MAR 14** — ZIMMER'S HOLE Velvet Underground  
**MAR 17** — ANGELIQUE KIDJO Winspear Centre  
**MAR 19** — MARTINA MCBRIDE Rexall Place  
**MAR 21** — JESSE ROSE Fluid Lounge  
**MAR 24** — HAWKSEY WORKMAN Winspear Centre  
**MAR 25** — JASON COLLETT Starlite Room  
**MAR 25** — RASCAL FLATTS Rexall Place  
**MAR 27** — 311, SLIGHTLY STOOPID Edmonton Events Centre  
**MAR 28** — GRIMSUNK The Pawn Shop

## SATURDAY

**BLUES ON WHYTE** 4-8:30 pm. Afternoon jam.  
**THE CARROT ARTS COFFEEHOUSE** 7-10 pm. Music and poetry open mic.  
**MORANGO'S TEA CAFE** 7-10 pm. Hosted by Tommy. Info: www.morangoscafes.com.  
**THE NEW TAPHOUSE** 3-7 pm. Moisan open stage, hosted by Carmen Cook.  
**STRATHEARN PUB** 2ND SAT EVERY MONTH 5-9 pm. Hosted by The Royal Tease, followed by karaoke.  
**SUNDAY**  
**CROWN & ANCHOR PUB** 3 pm. Open jam & auditions to play at C&A.  
**DUSTERS PUB** Hosted by The Mary Thomas Band.  
**EDDIE SHORTS** 9 pm. Hosted by Rob Taylor, instruments and gear provided.  
**HOOGLIGANZ PUB** Afternoon jam hosted by Rock 'n Roll Kenny.  
**HULBERTS** 7-10 pm. Hosted by Rhea March. Info: www.hulberts.ca.  
**NEWCASTLE PUB & GRILL** 3-6 pm. Hosted by Willie Jamer & Crawford.  
**O'BRYNE'S IRISH PUB** 9 pm. Hosted by Joe Bird.  
**TEEDY'S LOUNGE & EATERY** 9-10 pm.  
**THE OVERDRIVE** 130-5 pm. "Anything Goes" afternoon acoustic jam hosted by The Shufflehound.

## MONDAY

**LB'S PUB** 9 pm-12:30 am. Hosted by Shaved Posse: Ken, Fred, Gordie & Matt.  
**PLEASANTVIEW HALL** 7 pm. Acoustic fiddle jam hosted by Wild Rose Old Time Fiddlers Society. Info: Willy, 474-5210.  
**THE IVORY CLUB** 8 pm. Hosted by Marty Winko.

## TUESDAY

**THE DRUID** 9 pm. Hosted by Chris Wynters.  
**THE TAPHOUSE** 8-10 pm. Moosehead Jam, hosted by Mark Ammar, Dale Collins, and Noel Mackenzie.

## WEDNESDAY

**CAFE BRITT** 7-9 pm. Hosted by Paul LePage.  
**THE ROCK PUB** Acoustic night.  
**EDDIE SHORTS** Open jam, all gear provided.  
**HOOGLIGANZ PUB** 7-10 pm. Hosted by Rock 'n Roll Kenny.  
**LITTLE FLOWER OPEN STAGE** 8 pm. Hosted by Brian Gregg. Info: www.littleflower.ca, or 429-3624.  
**THE NEW TAPHOUSE** 9 pm. Hosted by Danny Floyd.  
**PLEASANTVIEW HALL** 7:30 pm. Bluegrass jam hosted by Northern Bluegrass Circle Music Society. Info: 434-5997.  
**STEEPS TEA LOUNGE** Acoustic open mic every Wed. Last Wed every month Spoken Word open mic. Email: Jessie at j.lalbert@gmail.com by Mondays to book a spot that week.

## KARAOKE

**B-STREET BAR** Wed-Sun w/ Brad Scott.  
**BLIND PIG** Wed & Fri w/ Shelley.  
**BUD'S LOUNGE** Fri & Sat, 9 pm-1:30 am w/ Mr. Entertainment.  
**CASTLEDOWN'S PUB** Tue, 9 pm-1 am w/ Off-Key Entertainment.  
**CHIMMY'S** Thu, Fri, Sat 9:30 pm-1:30 am w/ Jimmy.  
**CHRISTOPHER'S PUB** Tue, Karaoke Contest until Feb 26, \$500 first place. Info: Lisa or Kelly, 462-6565.  
**CROWN & ANCHOR PUB** Thu, 10:30 pm.  
**CLIFF'S PUB & PANTRY** Sat & Sun w/ Krista, Liquid Entertainment.  
**DOYLE'S PUB** Fri, 10 pm-2 am w/ Cathy. Sat, 10 pm-2 am w/ Ewan.  
**THE DRUID** Wed, 9 pm w/ Mr. Entertainment.  
**DUSTER'S PUB** Sat.  
**ECCO PUB** Mon, 9 pm w/ Sonia/Prosound Productions.  
**ELEMENT LOUNGE** Wed, 9 pm.  
**FORT GAMING LOUNGE & SPORTS BAR** Fri, 9 pm-1 am w/ Angel How.  
**FOX PUB** Tue, 9 pm.  
**FUNKY BUDDHA** Sun, 9:30 pm w/ Mr. Entertainment.  
**GAS PUMP** Tue, 9:30-1:30 am w/ Gord's Live Jukebox.  
**H2O SPORTS BAR & LOUNGE** Thu, Sat & Sun.  
**HAWKEYES TOO** Fri, 8 pm w/ Hot Karaoke Productions.  
**HILLTOP PUB** Wed, 9:30 pm.  
**HOOGLIGANZ PUB** Thu & Fri w/ Krista, Liquid Entertainment.  
**JUGS PUB** Sat, 9 pm.  
**KEEP IT SIMPLE (KIS) CLUB** Tue & Sun, 6-10 pm. Except 2nd Tue of the month.  
**KNIGHTS PUB SOUTH** Sat, 10-2 am w/ Gord's Live Jukebox.  
**LB'S PUB** Tue, 9:30 pm-1:30 am w/ The Karaokeuts.  
**THE LOCKER ROOM PUB** Mon, 9 pm-1 am w/ Norm.  
**METRO BILLIARDS** Tue, 10 pm - 2 am w/ Lounge Lizard Entertainment.  
**MOJO'S** Fri, 9:30 pm w/ Sonia/Prosound Productions.  
**MONA LISA PUB** Thu-Sat, 9:30 pm-2 am. Sat, w/ Cathy.  
**NIKITA'S** Tue & Thu, 7 pm-midnight w/ Shelley.  
**ON THE ROCKS** Mon, 9:30 pm. Drink The Bar Dry Karaoke w/ Scott Parsons, Mr. Entertainment.  
**OVERDRIVE NEIGHBOURHOOD PUB & GRILL** Sat, 9 pm w/ Jennie Joy.  
**PEPPERS** Thu, 9:30 pm-1:30 am w/ Gord, Stone Rock Entertainment.  
**RAMADA SOUTH** Thu, 8 pm Colin & Ed, Almost Famous.  
**RATT** Tues, 9 pm. Colin & Ed Music Trivia. Wed, 8 pm w/ Colin, Almost Famous.  
**ROSARIO'S PUB & KARAOKE CENTRAL** Daily, 9 pm.  
**ROSIE'S BAR & GRILL** Thu-Sat, 9:30 pm-1:30 am.

## OPEN STAGE

### THURSDAY

**BACKDRAUGHT PUB** 9 pm. everyone welcome.  
**DUSTERS PUB** Hosted by The Mary Thomas Band.  
**EDDIE SHORTS** 9 pm.  
**J.R. GRILL & BAR** 9 pm-1 am. Hosted by The Shameless Pugs. All styles welcome, B.Y.D instrument, drums & PA provided.  
**NAKED CYBER CAFE & ESPRESSO BAR** 8 pm. Bring your own instruments, poetry, etc.  
**NORTH GLENORA COMMUNITY LEAGUE** 7 pm. Jam hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray, 451-9417.





I THOUGHT IT WOULD BE PERFECT TO CATCH THE SAME MOOD OF MOVIES THAT WERE POLITICAL BUT FOR ME, WHEN I WAS A CHILD, WERE VERY SCARY MOVIES.

THE ORPHANAGE DIRECTOR JUAN ANTONIO BAYONA

PREVIEW • THINGS THAT GO BUMP! IN THE NIGHT • BY SCOTT LINGLEY | 1,074 words

# The Father of *The Orphanage*



Look! Behind You! | A ghostly, child-sized apparition looms behind Belén Rueda in *The Orphanage*. PHOTO SUPPLIED

**JUAN ANTONIO BAYONA EXPLAINS WHY HIS SUPERCREEPY TALE OF A SPANISH HAUNTED HOUSE ISN'T REALLY A HORROR MOVIE**

Wasn't it about this time last year that a supernatural thriller from Spain with the name Guillermo del Toro hovering over it crossed the ocean and stirred up all kinds of critical praise and was nominated for a Best Foreign Language Film Academy Award? Following the path carved last year by del Toro's Oscar-winning *Pan's Labyrinth*, Juan Antonio Bayona's feature film debut, *The Orphanage*, washes ashore in North America upon a tide of accolades, including 14 nominations for Goya Awards—acclaim that no doubt convinced Spain to make it their country's official entry in this year's Oscars.

Having del Toro's name attached as producer might conjure up certain expectations, which *The Orphanage* doesn't aspire to. Where *Pan's Labyrinth* was a dark, brutal fairytale set against the backdrop of the Spanish Civil War, Bayona's film is a rather

quieter contemporary ghost story set on the northwest coast of Spain, where a mother vies for possession of her young son against the spirits that inhabit the family's new home, a former orphanage. The director, whose career thus far has revolved around short film and music videos, balks at the description of *The Orphanage* as a horror film.

"Sometimes people tend to think that ghost stories are horror movies," Bayona says, "but when I think of ghost stories, I think of a movie like *The Innocents* from Jack Clayton and another movie from him called *Our Mother's House*—these were ghost stories with not too many horror elements. I remember when I saw for the first time *Our Mother's House* I was so impressed with how the movie was dealing with strong subject matter like growing up and the death of a parent and it was not a horror movie, but it was so powerful that I thought that was the kind of story I wanted to do. And probably this kind of story is more European, more about character-driven situations."

Bayona says he was lucky to find all the qualities he admired in a script by Spanish filmmaker Sergio Sanchez. "I loved it—there were all these scary sequences, very well-written, but at the same time there was a lot of emotion and the kind of characters you're not used to finding in a genre movie. The greatest challenge was to keep both readings of the story at the same time—one reading of the story like a classical ghost story with the classical elements, and at the same

Spanish-set ghost story *The Devil's Backbone* in another significant way: instead of taking the child's perspective of fantastical goings-on, *The Orphanage* aligns itself with the perspective of its adult protagonist, Laura (played by Belén Rueda), who may or may not be wrestling with supernatural forces. "It's a movie that's very obsessed with the idea of point of view," Bayona says. "There are gaps in the story that we took out in the editing room because we wanted

veal some of the gaps we had in rehearsal. She's very well-known in Spain because of her experience on TV—she was playing in comedy on TV, so I thought it would be interesting to cast someone who the audience wouldn't expect, to put them in a situation where they don't know what to expect watching the movie.

"I did more or less the same with the whole cast—Fernando Cayo, Mabel Rivera, Montserrat Carrula, they are not-too-seen actors, on the big

**"WHEN I THINK OF GHOST STORIES, I THINK OF A MOVIE LIKE *OUR MOTHER'S HOUSE*. I WAS SO IMPRESSED WITH HOW THE MOVIE WAS DEALING WITH STRONG SUBJECT MATTER LIKE GROWING UP AND THE DEATH OF A PARENT, AND IT WAS NOT A HORROR MOVIE. IT WAS SO POWERFUL THAT I THOUGHT THAT WAS THE KIND OF STORY I WANTED TO DO."**

time you could read the story of a woman who can't deal with losing her child. In the end, we have this perfect puzzle where all the pieces fit perfectly, but with these two levels of readings that made our job very, very difficult."

*The Orphanage* differs from *Pan's Labyrinth* or del Toro's earlier

to be very radical and extreme with the idea of the point of view."

Bayona credits his star with evoking the feelings of parental anguish that are central to *The Orphanage*'s drama. "I'm not a parent," he says, "but I had great help in the shooting with Belén Rueda—she's a great mother in real life, so she could re-

screen and at the same time they are playing something completely different from what we are used to from them."

The ghost story traditionally has a special significance to Spanish filmmakers, a significance that Bayona said is embodied in his casting of Geraldine Chaplin (Opal from the BBC to **ORPHANAGE** cont'd pg22)



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@ 2:00 pm

No 7:00 pm Wen, Jan 9th.

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# 3 GOLDEN GLOBE NOMINATIONS BEST ACTRESS ELLEN PAGE BEST SCREENPLAY DIAULO CODY



CLAUDIA PUIG, USA TODAY

## THE FEEL-GOOD MOVIE OF THE SEASON.

JACK MATHEWS, NEW YORK DAILY NEWS



THERMA ADAMS, US WEEKLY

## A PERFECT MOVIE.

ROBERT WILSONSKY, THE VILLAGE VOICE



LOU LUMENICK, NEW YORK POST

# JUNO



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## ORPHANAGE from pg 21

fans of Robert Altman's *Nashville*) as the human connection to *The Orphanage's* realm of ghosts. "She has a strong connection to Spain because of her long relationship with Carlos Saura, the Spanish director, and I remember her from my childhood watching all these Spanish movies from Carlos Saura," Bayona says. "These were political movies about things we were not able to talk about in an open way under the Franco regime. Geraldine played the ghost of a mother in [Saura's] *Cria Cuervos*, so I thought it would be perfect to catch the same mood of movies that were political but for me, when I was a child, were very scary movies."

Bayona said he's lucky to enjoy a strong connection to the current Spanish cinema through del Toro and Alejandro Amenábar. Del Toro, in particular, has been inspiring in many ways to the emerging filmmaker, while allowing him to ply his own vision with *The Orphanage*. "First of all, as a human being, as a person, he is so generous," Bayona says. "I would like to be exactly the same—especially in the movie business, it's such a hard world sometimes. Also, I like the way he works—you know, he enjoys so much the pre-production of a movie, visualizing the story and working with all the artists... If you ask me, the best producer for me is another director because he could understand perfectly your situation and at the same time he was very sensitive. He never insisted on ideas or suggestions."

With the rapturous reception of *The Orphanage* in Spain and, so far, internationally, Bayona must be feeling an even closer connection to contemporary Spanish cinema. The

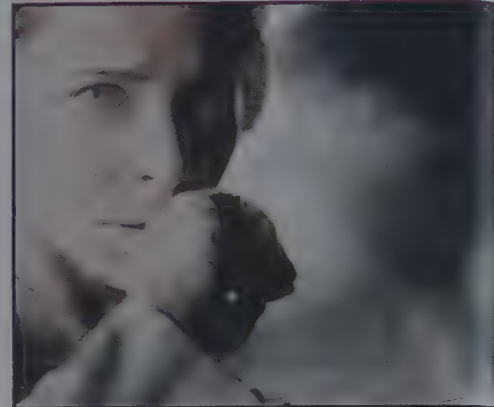


multiple award nominations suggest he's succeeded in transcending the cinematic stigma of the "scary movie," a success he's glad to share with his collaborators.

"It was the first movie from most of the crew, so I was really happy for them. And, you know, there is no trend for horror movies or genre movies to be nominated for these kinds of awards, so I'm happy the Spanish academy just thought it was a great movie."

REVIEW BY SCOTT LINGLEY | **11** words

# The Phantom Menace



## SUBTLE, CREEPY THE ORPHANAGE IS FURTHER PROOF THAT THOSE SPANISH DIRECTORS REALLY KNOW HOW TO SCARE A PERSON

### THE ORPHANAGE

Directed by Juan Antonio Bayona. Starring Belén Rueda, Fernando Cayo, Roger Princep. Opens Jan 11.

★★★★☆

If you're as tired as I am of Japanese ghosts brandishing faces full of wet hair and blank eyeballs at you, or loud, glitzy CGI haunted houses that chop people in half, you'll welcome Juan Antonio Bayona's *The Orphanage*, a truly creepy ghost story that doesn't turn on shitty gimmicks or cyclonic special effects. Instead, Bayona co-ordinates a good story with a subversive touch of ambiguity, solid performances, and an eerie atmosphere that builds tension from the very first frame. Why other directors haven't thought of this, I'm not really sure.

Belén Rueda stars as Laura, a dotting mom who, along with her husband (Fernando Cayo), buys the orphanage where she spent part of her childhood and where she intends to establish a school for special needs children. Upon arriving at the remote coastal manor, her own son Simón (Roger Princep) strikes up an "imaginary" friendship that at first seems odd but benign.

But Simón soon confronts his mother with secrets she has been keeping from him, things he has no way of knowing, and when Simón disappears during the school's open house—and Laura has a nasty run-in with a gruesome kid in a sackcloth mask—Laura starts to suspect that restless spirits within the orphanage have claimed her son. Her husband and the cops are, as you might expect, skeptical about her theory, but Laura is determined to

do whatever she must to bring her son back.

The film turns on Rueda's powerful lead performance as the distraught but resourceful mother who is both utterly terrified of and undaunted by the unseen forces that plague her. And first-time feature director Bayona expertly assembles the other elements that lend *The Orphanage* its sombre atmosphere and sustained tension, not just in the particulars of lighting, camera-work, and sound design—which are exemplars of subtle ghost-storytelling—but in his patient construction of a convincing domestic setting that slowly but steadily goes awry.

What's more, Bayona refrains from cheap jolts, carefully choosing his moments to make you jump out of your seat so as not to disrupt the carefully wrought mood. Nor does he tip his hand as to whether Laura is beset by real ghosts or an elaborate emotional hell of her own making, an ambiguity that only deepens the troubling emotions and universal fears underpinning the story.

If all this sounds too cerebral to be scary, fear not. Or rather, fear plenty: there are lots of dark corners, hidden rooms, repulsive imps, and a long, creepy sequence in which a frail, dotty medium named Aurora (Geraldine Chaplin) communes with the orphanage's ghostly residents—just the sort of thing to raise hairs at the back of your neck, if they haven't already been unsettled by the bombast of mainstream horror movies.

It's too early to tell, but it's nice to think that Bayona might join his countryman Alejandro Amenábar and Mexico's Guillermo del Toro (who seems to do his best work in Spain) in restoring some dignity and depth to the ghost story. *The Orphanage* is certainly a spooky step in the right direction.



DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY



3.70 TO YUMA

A good old-fashioned non-revisionist Western from *Walk the Line* director James Mangold. Russell Crowe and Christian Bale head up the somewhat overqualified cast in this tale of a beleaguered cattle farmer who agrees to help escort a notorious outlaw to prison, little realizing how many Indians and closeted homosexual henchmen will be lying in his path.



THE RICHES: SEASON 1

This Showtime series starring Eddie Izzard and Minnie Driver as Irish gypsies who assume the identities of a corporate lawyer and his wife isn't as hip as *Weeds*, but if you buy into the far-fetched premise, there's an equally sly commentary on the hollowness of the American dream lurking just below the surface: even the con men are barely keeping their heads above water!



JOSHUA

This thriller by *Hell House* documentarian George Ratliff was a favourite at Sundance, but couldn't duplicate that success away from the festival circuit. Sam Rockwell is a new father whose wife is suffering from severe post partum depression and whose older child is exhibiting troubling signs of Evil Child Syndrome—Acute Damienism, as the doctors call it.



AFTER THE WEDDING

Director Susanne Bier got some decent reviews this year for *Things We Lost in the Fire*, but critics much preferred its Danish predecessor, a tightly coiled Ibsenesque soap opera about Jacob, an earnest aid worker who leaves his cash-strapped Indian orphanage to make a plea for funds to a wealthy industrialist... who turns out to be married to Jacob's old girlfriend.

ONLINE MOVIES • FOREIGN POLICY CATASTROPHES | 475 words

## Bombs Over Baghdad

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END IN SIGHT PROVIDES THE  
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THE AMERICAN FIASCO IN IRAQ**

As the war in Iraq collapses into its fifth year, the floodgates have opened to a series of increasingly problematic fictional (*Redacted*, *In the Valley of Elah*) and nonfictional (*Iraq in Fragments*, *The Ground Truth*) investigations into what happened, how it happened, and why. Thankfully Charles Ferguson's documentary *No End in Sight* successfully answers all these questions, emerging as the definitive portrait of the region and the endless wars that have been waged there, arguably manufactured more for political and financial profit than out of moral imperatives.

Beginning with a brief, invaluable overview of Iraq since 1980, Ferguson focuses primarily on the American buildup to war after 9/11 and how the Americans lost the war after winning the battle back in 2003. Ferguson vividly illuminates how American government policy successfully and methodically undermined the Iraqi and American people with a series of bungled deci-

sions of truly biblical proportions.

Ferguson, who has a Ph.D. in political science from MIT and served years as a senior fellow at the Brookings Institute in Washington, brings a comprehensive understanding of the mechanics of conflict which infuses the film with a thoroughness of purpose that is aesthetically and intellectually mesmerizing.

What's especially illuminating about the film is Ferguson's unusually balanced analysis of his subject (unusual for an agitprop doc, anyway), his clear-eyed, fair-minded approach, bolstered by interviews with

superiors in Baghdad (Jerry Bremer, especially) and Washington (Rumsfeld, Wolfowitz, Cheney, Rice).

Ground workers and reporters within Iraq and "experts" within the American intelligence machine provide a detailed first-hand account of subjects as varied as the looting of Baghdad, sectarian violence, improvised explosive devices, the UN bombing, the disbanding of the Iraqi army—the list is tragically endless. Especially disturbing are the home movies made by American militia documenting their random, wanton destruction of any semblance of

WATCH *NO END IN SIGHT* ONLINE AT [WWW.911DOCS.NET/IRAQ/NO\\_END\\_IN\\_SIGHT.PHP](http://WWW.911DOCS.NET/IRAQ/NO_END_IN_SIGHT.PHP)

former ambassador to Baghdad Barbara Bodine and U.S. reconstruction coordinators Jay Garner and Paul Hughes, makes the dishonesty of the U.S. regime's version of events all the more obvious.

Ferguson's interviewees describe in minute detail how their expertise and their sincere desire to restore order to and efficiently rebuild Iraq were continually undermined by the decisions made by their immediate

civilization—as subtle a depiction of the ordinary brutality of war as I've ever seen.

*No End in Sight* is magnificent filmmaking. I have yet to see a political documentary that so effortlessly takes on a subject as weighty and complex as the Iraqi war in such a balanced, thorough, and honest manner. This is imperative viewing for anyone remotely interested in the future of civilization.

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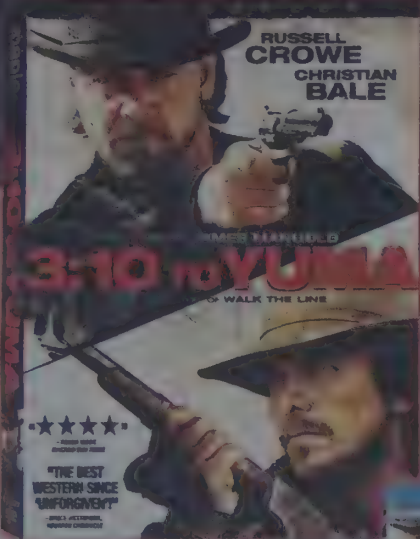


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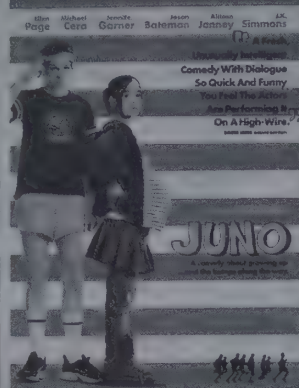
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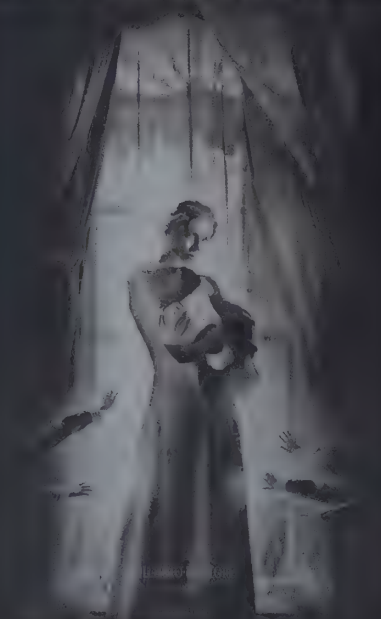
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# Faded Greenaway



**Double jeopardy** | Twins and double amputations are the order of the day in *A Zed & Two Noughts*. PHOTO SUPPLIED

**METRO CINEMA DUSTS OFF  
TWO EARLY FILMS BY ONE OF  
ARTHOUSE CINEMA'S GREAT  
FORGOTTEN GAMEPLAYERS**

THE DRAUGHTSMAN'S CONTRACT

Directed by Peter Greenaway. Starring Anthony Higgins, Janet Suzman, Anne-Louise Lambert. Fri-Mon, Jan 4-7. Metro Cinema (Zeitler Hall, The Citadel).

★★★☆☆

AZED & TWO NOUGHTS

Directed by Peter Greenaway. Starring Andréa Ferréol, Brian Deacon, Eric Deacon. Fri-Mon, Jan 4-7, Metro Cinema (Zeidler Hall, The Citadel)

☆☆☆☆☆

Is Peter Greenaway due for a revival? Ages and ages ago, when I was working at a repertory art-house cinema in Hamilton, Ontario, Greenaway's films were some of the most reliable box-office attractions around—whenever we had a leftover day on the calendar to fill, we'd book *The Draughtsman's Contract* or *The Cook, The Thief, His Wife & Her Lover* and watch the crowds pack the place full. Even Greenaway's 1988 film *Drowning by Numbers*—one of his more impenetrable exercises—was a big hit, thanks in large part to the play-along diner-placemat gimmick of hiding the numbers 1 to 100 in the background of the film.

But Grenaway's reputation has fallen on hard times with the new century. He's still making movies, but the last one to receive any significant distribution was 1999's tedious *8 1/2 Women*. His work is not widely available on home video, and even though his films contain the sort of hidden jokes and intellectual games that would seem to make them perfect grist for the age of DVDs and fan websites, few people seem interested in plumbing their mysteries, and Grenaway's name rarely gets mentioned anymore as a stylistic influence on younger directors. The Grenaway cult has shrunk... well, to

nought.

Which makes it an interesting time to revisit two of Greenaway's earliest critical successes: *The Draughtsman's Contract* (1982) and *A Zed & Two Noughts* (1985), which will be screening all this weekend at Metro Cinema. Greenaway had already spent some 15 years as a documentary filmmaker before creating his first fiction feature, which perhaps helps to explain the remarkable self-assurance of his clean, mannered visual style, which seemed equally influenced by 17th-century Dutch painters and late-period Stanley Kubrick.

Greenaway's chilly misanthropy recalled Kubrick as well: *The Draughtsman's Contract* begins with the wealthy Mrs. Herbert (Janet Suzman) hiring an ambitious young artist named Mr. Neville (Anthony Higgins) to execute 12 drawings of her husband's country house—Neville agrees, but only on the condition that Mrs. Herbert allow him the hospitality of her bed as well. At first, Neville seems to have free rein over the property, making one demand after another to ensure the immaculate perfection of his drawings, but soon it becomes apparent that he is merely a pawn in a much larger scheme to kill Mr. Herbert—and that the details in his drawings could be used to frame him for the crime.

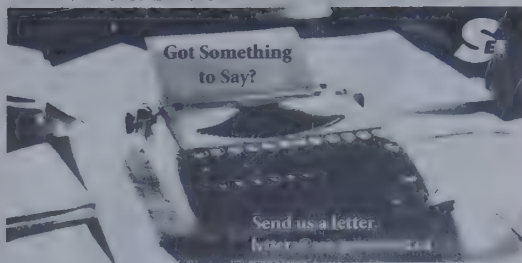
It's easy to see why *The Draughtsman's Contract* captured people's imagination. It remains Greenaway's most accessible film, one where his highly structured style of storytelling (the creation of each of Mr. Neville's 12 drawings function more or less as chapter stops) hadn't yet reached the obsessive-compulsive levels of his later films, which pretty much do away with stories altogether and are basically just lists and catalogues of various objects. The film comes off as an agreeably nasty contribution to the British tradition of country-house murder mysteries, not an arid avant-garde experiment; but at

the same time, Curtis Clark's elegant photography, Michael Nyman's neo-Purcell score, and Greenaway's sophisticated, epigrammatic screenplay give the whole thing a satisfying high-art twist.

However, Greenaway would follow this success with *A Zed & Two Noughts*, a film which unfortunately suggests the path he'd choose to follow in the future, one that led towards beautiful-looking, occasionally provocative, but increasingly arid and hermetic puzzle-movies that have all the passion of a mathematical equation.

*Zed* is the story of two identical twins, Oliver and Oswald Deuce, whose wives are killed in a freak car accident outside the Rotterdam Zoo. The woman who was driving the other car—Alba—is her name—survives, minus one of her legs... but she eventually has the other one amputated as well on the advice of her doctor. (And you get the feeling that the doctor is interested less in the woman's health than in symmetry.) The Deuces both become sexually involved with Alba—that is, when they're not pursuing their obsessive inquiry into the nature of death, which consists primarily of making time-lapse movies of various animals decomposing.

Greenaway is clearly more interested here in juggling symbols (twins, zebras, the alphabet) than in telling a story, and the results exert an odd fascination for about an hour, after which you start to hunger for something more emotionally involving to take place. But Greenaway has never seemed to care much for his characters—and if the movies he made over the next two decades are any indication, he doesn't have much empathy for his audiences either.



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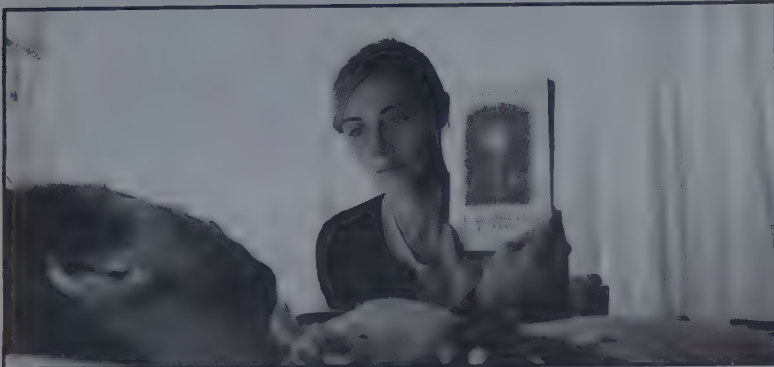
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# No Man Is an Eyelid



Pen and Blink | Jean-Dominique Bauby gets his first glimpse of the book he wrote with his left eye in *The Diving Bell and the Butterfly*. PHOTO SUPPLIED

## JULIAN SCHNABEL'S THE DIVING BELL AND THE BUTTERFLY IS A PARALYZINGLY BRILLIANT CINEMATIC ACHIEVEMENT

### THE DIVING BELL AND THE BUTTERFLY

Directed by Julian Schnabel. Starring Mathieu Amalric, Marie-Josée Croze, Emmanuelle Seigner, Max von Sydow. Opens Fri. Jan. 4.

★★★★★

Meet Jean-Dominique Bauby, whose friends know him as "Jean-Do." He's 43 years old, the father of three, and the editor of French *Elle*. This famous Parisian has everything—money, reputation, style, intelligence, a beautiful young girlfriend—and the ambition for more. He has also just had a massive stroke, resulting in a 20-day-long coma and a diagnosis of "Locked-In Syndrome" (LIS), an

extremely rare condition which has rendered him completely paralyzed except for his left eyelid.

Based on the best-selling memoir of the same name, director Julian Schnabel's phenomenal film *The Diving Bell and the Butterfly* is painful, slow, detailed, and gorgeous. From the first moment of bleary, oddly angled cinematography, *The Diving Bell and the Butterfly* is relentless—presented mostly from Jean-Do's limited perspective and with an interior monologue the likes of which most people will (thankfully, perhaps) never experience, Schnabel's film not only tells the true story of one of France's great contemporary authors but also delves into the reality of loneliness, the search for connection, and the value of existence itself.

Amazingly, Bauby wrote his mem-

oir after his stroke. Bauby's team of speech and muscle therapists developed a system that allowed him to communicate by blinking—his interlocutors would recite a frequently ordered alphabet and Bauby would blink to choose a letter, then the next, and so on, painstakingly, until the 132-page memoir was complete. It, like the film, details what life is like on a day-to-day basis with LIS.

According to Bauby (wonderfully played in the film by Mathieu Amalric), it's like being inside a diving bell—a cable-suspended airtight chamber that is open at the bottom, allowing those inside to breathe underwater. In the film (although shown as a diving suit, not a bell), it operates as a seminal image of loneliness and disconnection—Bauby is literally trapped out of his element, away from anyone who could under-

stand or help him until he makes the choice, through writing his book, to leave his cocoon.

Bauby's struggle to understand and communicate his experience without the ability to speak is heart-wrenching. The decision to present much of the film from Bauby's point of view, forcing the audience to experience the same sense of dislocation, disequilibrium, and isolation as he does, is an astonishingly bold move, beautifully executed in a series of blurry extreme close-ups of doctors' whiskery, invasive, authoritative faces, searingly bright lights, and the darkness of half-closed eyelids. One especially disturbing scene (which I, unlike Bauby, could not watch) gives us Bauby's view of his right eye being occluded—literally sewn shut—in order to prevent further complications.

Amalric's performance (ranging from memories of the healthy Bauby to the voice-over that gives us Bauby's ironic, often despairing thoughts) is a remarkable feat, refusing to descend into melodramatic self-pity or resort to "triumph over adversity" sentimentality. The supporting cast is equally impressive. Emmanuelle Seigner plays Céline, Bauby's ex-girlfriend and the mother of his children, with an emotional candour that makes her an unforgettable character. Similarly, Claude (Anne Consigny), who takes Bauby's dictation as he "writes" his memoirs, is wonderfully sympathetic both as Bauby's helper and the object of his secret sexual fantasies.

Two actors deserve special recognition. The late, great Jean-Pierre Cassel (who was an renowned comic actor, starring in such landmark films as Luis Buñuel's 1972 surrealist masterpiece *The Discreet Charm of the Bourgeoisie*) charmingly and discreetly evokes his absurdist past by playing both Père Lucien and Lourdes vendor, two seemingly unconnected characters who converge in Bauby's memory.

And Max von Sydow, the Swedish actor best known for his many collaborations with Ingmar Bergman, is amazing as Bauby's grief-stricken father. Although he appears only twice, Sydow inflects his scenes with an emotional honesty (including likable emotions, such as brashness and embarrassment) and a willingness to take risks. Perhaps the most touching moment in *The Diving Bell and the Butterfly* is Bauby Sr.'s telephone conversation with his paralyzed son, translated by one of Bauby's constant female attendants during which Bauby Sr. is unable either contain or express his grief.

Frighteningly real, candid beyond comfort, and unflinchingly honest about the loneliness of the human condition, *The Diving Bell and the Butterfly* is a beautifully haunting film. Its focus on human isolation, its extraordinary performances, and its masterful cinematography add up to one of the best films I've had the pleasure of seeing in a long while. Jean-Do is well worth meeting.

TELEVISION • TV IS KILLING THE WORLD / 672 words

# Polluting More Than Just the Airwaves



## TELEPROMPTER NICOLA SIMPSON KHULLAR DON'T GET NOSTALGIC OVER THE DISAPPEARANCE OF OLD- SCHOOL TV SETS; THEY'RE A HUGE ENVIRONMENTAL MENACE

It always seems like the beginning of a new year is the best time to look back into the past. Last night a new four-part special began on PBS on *The Pioneers of Television*. This fascinating history of TV from ABC to Zworykin is worth checking out, especially if you spent any time at Boxing Day electronic sales. Don't see the connection? Well, this may have been the last holiday season that we will ever see cathode ray tube TV

sets in the stores.

What is a CRT television? Well, they're those front-heavy motherfuckers that you need two strong-fingered friends to move. You probably inherited one from your parents when you moved into your first apartment.

Chunk by chunk, LCD and plasma sets have taken over the market. As a result, those clunky antiquated CRT televisions are getting harder to find. Panasonic announced in September that they would no longer be making them in their Chinese plants, and Sony is currently phasing them out as well.

Even more options are being whittled down. Last week Sony announced that it would stop making rear-projection TVs in February, which once was the only format alternative in large sets. Sony hopes that ditching rear projection (as everyone else has) will turn their books around, after losing \$500 million in the U.S. television division from

April-September of 2007.

Compared to LCD and plasma's maneuverability and superior picture (which some CRT nuts dispute), CRTs don't seem to have much to offer, except business to chiropractors. But what do we do with them now?

There are a handful of electronics recycling centres in Canada that deal with our cast-offs, but it's a losing battle. "E-waste" is amassing at an alarming rate, and it's not as simple as recycling pop cans or newspapers.

The average cathode ray tube comes encased in glass (for our protection) and contains about eight pounds of lead. If it breaks during the recycling process, it can become a serious toxic waste problem. Newer CRT sets also contain mercury and beryllium, which are also hazardous. Workers in e-recycling centres have their blood tested weekly to watch out for possible contamination from these and other carcinogens.

The best CRT dismantler can take

the sucker apart in about 90 seconds, after which the set is shredded (literally) within 16 seconds. In that time, nearly 700 new TVs will have been made in China. Scary, isn't it?

Compared to electronic waste, carbon emissions smell like roses. Europe began recycling electronic waste in 1991, but now countries all over the world are scrambling to figure out what to do with all this twisted glass, plastic, and wire. While e-waste might only account for two per cent of the trash in American landfills, it makes up 70 per cent of their toxic waste.

Many countries just ship all these unwanted sets off to India, China, and Africa, where e-landfills are wreaking havoc upon local environments. If the sets can't be used, they're often ground up manually by children with no gloves, and then the lead- and mercury-filled components are used to line irrigation ditches or pave roads. Lovely. Even closer to home, "recycling" old TVs and com-

puter monitors often means "finishing a deep lake to dump them in," as legislators in Minnesota found out recently.

But television has had a short history, with fewer than 100 candles on its birthday cake for all practical purposes. *The Pioneers of Television* is a good reminder of that fact, especially if you watch it on the CRT set in your basement.

Lest we get too sentimental, let's not forget that on Monday, the annual international CES tradeshow starts in Las Vegas. Three days of consumer technology bells and whistles, which also happens to overlap with the annual Adult Entertainment Expo. If you ever wanted to do a boys' week in Vegas, this is the week—gadgets and porn, as far as the eye can see.

The future is here, and CRT stands for Charged Recycled Trash. And that includes the porn.



## BEYOND THE BLURBS • BLOGGERS HAVE THEIR SAY

## THIS WEEK: HIGHLIGHTS FROM THE 2007 INDIIEWIRE CRITICS' POLL

Andrew O'Hehir, *Salon* | "Reports of the demise of the U.S. arthouse audience seem to have been exaggerated, as usual. But it's increasingly obvious that that audience prefers to stay home. Home video/VOD is on the verge of becoming the primary mode of distribution for genuinely adventurous films, if it hasn't already. In light of that, critics' bias toward the big screen—and toward the kinds of films that have evolved to thrive in today's big-screen environment—has become an epistemological problem."

Ben Kenigsberg, *Time Out Chicago* | "For all the annual carping about the irrelevance of film critics, there seems to be general consensus that a movie about an elderly Romanian dying in real time—incidentally, Ion Fiscuteanu, you'll be missed—is not an easy sell for anyone. But the low grosses for *Zodiac* may be the most depressing box office statistic of the year. You can't help a movie that has the director of *Fight Club* and a serial killer and Robert Downey Jr. sampling an Aqua-Velva?"

Steve Erickson, *Gay City News* | "The classic art-house has been romanticized beyond reason, but even without rose-colored glasses, it seems clear that for reasonably hip,

well-educated young people from the '50s through the '70s, going to see foreign films was part of their common experience. That's no longer the case for contemporary college students. *Little Miss Sunshine* and *An Inconvenient Truth*—even TV shows like *The Sopranos* and *The Wire*—may occupy the place in our culture once held by Bergman."

Armond White, *New York Press* | "To paraphrase Ellen Burstyn in *The Last Picture Show*: Nothing's been quite the same since Robert Altman died. Proof: I'm Not There. Before the Devil Knows You're Dead. Juno. *Zodiac*. *Southland Tales*. *3:10 to Yuma*. And *American Gangster*, which all contributed to killing the moviegoing urge."

Michael Koresky, *Reverse Shot* | "More people in our world will see *Juno* than 4 *Months*, 3 *Weeks*, and 2 *Days*. More will see 300 than *Offside*. More will see *Saw IV* than *There Will Be Blood*. Yet we fight on, championing those films that really mean something to us. I find this rage against an always dying light both disconcerting and empowering, and I am thankful for filmmakers like Apichatpong Weerasethakul, Paul Thomas Anderson, Jafar Panahi, Sarah Polley, Pedro Costa, Tsai Ming-liang, the Coens, Todd Haynes, and all of the others who consistently reminded me of why I do what I do and why I love film above all other art forms—especially after suffering through so much artless, formless film chaff (I'm looking at you, Eli Roth)."

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8712-109 STREET • 433-0728		Movie Sat & Sun 12:35, 3:30		Feb/Fri 12:40, 3:30, 6:30, 9:30. Debuting content		Feb/Fri 1:10, 4:00, 7:10, 10:00. Fightnight series.		Feb/Fri 12:40, 3:30, 6:30, 9:30.		Feb/Fri 1:10, 4:00, 7:10, 10:00. Fightnight series.		Feb/Fri 12:40, 3:30, 6:30, 9:30.		Feb/Fri 12:40, 3:30, 6:30, 9:30.	
<b>JUNO</b>		<b>NATIONAL TREASURE: BOOK OF SECRETS</b>		<b>I AM LEGEND</b>		<b>P.S. I LOVE YOU</b>		<b>ENCHANTED</b>		<b>P.S. I LOVE YOU</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
Highly 7:00, 9:00. Sat/Sun matinees 2:00		Highly 6:55, 9:30. matinee Sat & Sun 12:35, 3:30		Feb/Fri 12:15, 2:45, 5:15, 7:45, 10:20. Fightnight series.		Feb/Fri 12:30, 3:45, 6:30, 9:15. Coarse language.		Feb/Fri 12:40, 3:30, 6:30, 9:30.		Feb/Fri 12:30, 3:45, 6:30, 9:15. Coarse language.		Feb/Fri 12:40, 3:30, 6:30, 9:30.		Feb/Fri 12:40, 3:30, 6:30, 9:30.	
Coarse language, mature themes		<b>ALIENS VS. PREDATOR: REQUIEM</b>		<b>ATONEMENT</b>		<b>CLAREVIEW TO CINEMAS</b>		<b>ATONEMENT</b>		<b>CLAREVIEW TO CINEMAS</b>		<b>ATONEMENT</b>		<b>CLAREVIEW TO CINEMAS</b>	
		Highly 7:10, 9:35. matinee Sat & Sun 1:10, 3:35. Gay scenes		Feb/Fri 1:10, 4:00, 7:00, 9:50. Coarse language, mature themes.		4211-139TH AVENUE • 427-7400		Feb/Fri 1:10, 4:00, 7:00, 9:50. Coarse language, mature themes.				Feb/Fri 1:10, 4:00, 7:00, 9:50. Coarse language, mature themes.			
		<b>CHARLIE WILSON'S WAR</b>		<b>THE GOLDEN COMPASS</b>		<b>THE GOLDEN COMPASS</b>		<b>THE GOLDEN COMPASS</b>		<b>THE GOLDEN COMPASS</b>		<b>THE GOLDEN COMPASS</b>		<b>THE GOLDEN COMPASS</b>	
10337-82 AVENUE • 433-0728		Highly 6:55, 9:20. Coarse language		Feb/Fri 1:40, 4:40, 7:20, 10:10. Violence, not recommended for young children.		Feb/Sun 1:00, 4:00, 7:00, 9:30. Mon/Thurs 4:05, 6:30, 9:10.		Feb/Sun 1:00, 4:00, 7:00, 9:30. Mon/Thurs 4:05, 6:30, 9:10.		Feb/Sun 1:00, 4:00, 7:00, 9:30. Mon/Thurs 4:05, 6:30, 9:10.		Feb/Sun 1:00, 4:00, 7:00, 9:30. Mon/Thurs 4:05, 6:30, 9:10.		Feb/Sun 1:00, 4:00, 7:00, 9:30. Mon/Thurs 4:05, 6:30, 9:10.	
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		3840-55. Wetaskiwin • 352-3772		Feb/Fri 12:45, 3:45, 6:45, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>I AM LEGEND</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Highly 7:00, 9:25. matinee Sat & Sun 1:00, 3:25. Fightnight series.		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>ALVIN AND THE CHIPMUNKS</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Movie Sat & Sun 12:35, 3:30		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>NATIONAL TREASURE: BOOK OF SECRETS</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Highly 6:50, 9:25. matinee Sat & Sun 12:30, 3:35		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>ALIENS VS. PREDATOR: REQUIEM</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Highly 7:05, 9:30. Gay scenes		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>NEW WEST MALL 8</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		WEST COUNTRY HALL, PHASE II ENTRANCE • 444-1075		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		BOX OFFICE OPENING NIGHTLY 6:15 • OPEN MATINEES SAT/SUN 1:00		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>WELCOME (HINDI W.E.S.T.)</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:30, 3:30, 6:30, 9:30. Mon/Thurs 8:30		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>TAKAR ZAMEN PAR (HINDI W.E.S.T.)</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:30, 3:30, 6:30, 9:30. Mon/Thurs 8:30		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>CHRISTMAS IN WONDERLAND</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
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		<b>MR. MAGORUM'S WONDER EMPORIUM</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:30, 3:30, 6:30, 9:30. Mon/Thurs 7:15		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>BEFORE THE DEVIL KNOWS YOU'RE DEAD</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:30, 3:30, 6:30, 9:30. Mon/Thurs 7:00, 9:30		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>AMERICAN GANGSTER</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 1:00, 3:15, 8:45. Mon/Thurs 8:45		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>BEE MOVIE</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:15, 3:30, 6:45, 9:40. Mon/Thurs 7:00, 9:15		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>DAN IN REAL LIFE</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:30, 3:30, 6:30, 9:30. Mon/Thurs 8:45, 9:45		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>THE GAME PLAN</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Sun 12:45, 3:45, 6:40, 9:40. Mon/Thurs 8:40, 9:40		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>SOUTH EDMONTON</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		1525 95 Street • 430-6053		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>ONE MISSED CALL</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Fri 12:30, 3:30, 6:30, 9:30. Mon/Thurs 8:30		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>ALIENS VS. PREDATOR: REQUIEM</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Highly 7:05, 9:30. Gay scenes		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>THE WATER HORSE: LEGEND OF THE DEEP</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Fri 1:15, 3:50, 6:20, 9:10		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		<b>WALK HARK: THE DEWEY COX STORY</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>		<b>ENCHANTED</b>	
		Feb/Fri 12:20, 2:50, 5:20, 8:10, 10:45		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	
		Sexual content, nudity, substance abuse		Feb/Fri 12:40, 3:40, 6:40, 9:40.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.		Feb/Sun 1:20, 4:25, 7:00, 9:30. Mon/Thurs 4:25, 7:00, 9:30.	



# Villains Without Portfolio

**THE AMAZE-O-NAUTS MUST DIE! ENCOURAGES YOU TO ROOT FOR THE BAD GUYS—OR AT LEAST HOPE THEY SOLVE THEIR MARITAL WOES**

THE AMAZE-O-NAUTS MUST DIE!

Directed by James Hamilton. Written by James Hamilton and Catherine Walsh. Starring Matthew Kloster, Catherine Walsh, Ryan Hughes. Jan 3-12, Varscona Theatre (10329-83 Ave.).

James Hamilton, the director and co-writer of *The Amaze-o-Nauts Must Die!*, apologizes to me for the mess onstage at the Varscona Theatre. It's still about five days before the show—a comedy about a husband-and-wife team of comic-book supervillains—has its opening night, which

*Incredibles* meets *Say Anything*," says Matthew Kloster, who plays evil mastermind Gideon Baron. Gideon kills off his wonderfully named arch-enemies, The Amaze-o-Nauts, early on in the play, an accidental triumph that puts him in the unexpected position of having not just to figure out what to do with himself now that his life's single mission is complete—but also to deal with the problems in his marriage to his partner in super-crime. The Baroness (co-playwright Catherine Walsh).

"Their lives sort of fall apart after they achieve their great goal," explains Walsh. "So you've got all these supervillain toys—lasers and moon rockets—but they're mixed in with all these awkward relationship mo-

minded?"

"It's totally the mindset of a kid at school watching all the other kids being happy and playing from behind a fence," Kloster says, "and pledging to themselves, 'One of these days, I'll make you all pay!' But now, without their antagonists, who are these people, really? They've never planned for this eventuality, so now what do they do? Get a job?"

*The Amaze-o-Nauts Must Die!* is the latest creation from the Bedlam Theatre Concern, who are sort of the Amaze-o-Nauts of Edmonton independent theatre. They're probably best known for the 2005 Fringe hit *Nighthawk Rules*, but they've been doing smart, funny, low-budget shows for several years now, from the

**"IN OUR CULTURE, THESE SUPERHERO STORIES ARE LIKE OUR MYTHOLOGY, SO THERE'S SOMETHING SATISFYING ABOUT THE IDEA OF THESE FIGURES HAVING TO DEAL WITH THE SAME BULLSHIT I DO. IT'S LIKE PICTURING ZEUS HAVING TO PAY HIS ELECTRIC BILL."**

means the set is only half-assembled. There's a ladder onstage, and props and pieces of costumes are scattered around the seats; I'm reminded of that *Saturday Night Live* sketch where James Bond walks in on a Blofeld-like enemy (played by Christopher Walken) while his high-tech evil lair is still under construction.

The sight of superheroes and supervillains being forced to deal with the petty annoyances of everyday real life is a rich vein of comedy—*The Tick*, *The Venture Brothers*, and the "Hank Scorpio" episode of *The Simpsons* have all mined it already, and the team behind *The Amaze-o-Nauts Must Die!* figure there's plenty more gold waiting to be hauled out of it. "I've been describing it as *The*

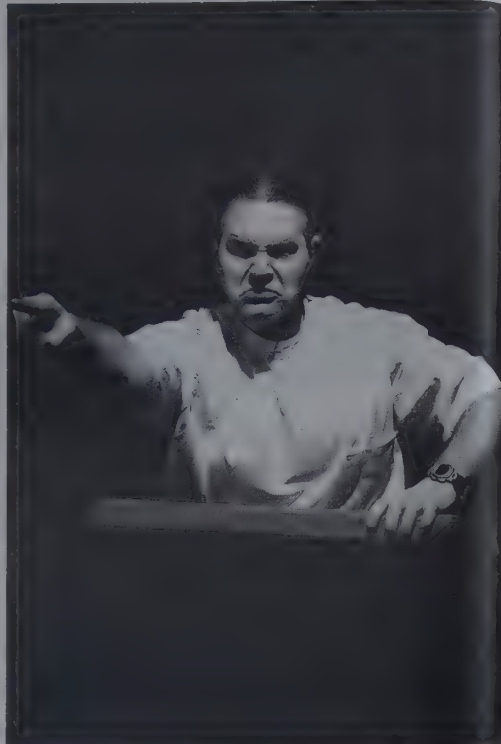
ments, like running into your ex at a party after you've gotten divorced. It's about extraordinary problems mixed in with the mundane."

"In our culture," says co-star Ryan Hughes (who plays Gideon's chief rival in archvillainy, a fellow named "Dr. Scientist," as well as various henchmen), "these superhero stories are like our mythology, so there's something satisfying about the idea of these figures having to deal with the same bullshit I do. It's like picturing Zeus having to pay his electric bill. And a play like this one is also funny because it makes you realize if supervillains actually existed, how sad and pathetic they would actually be. I mean, can you imagine a person that obsessed and that single-

one-act omnibus *Almost True Tales of Bedlam* to the Sterling-nominated *50 Plays About... Love*. Even with several of their core members unable to fully participate in this new show (actor/playwright Mike Thompson has moved to Saskatoon, and Collin Doyle is preoccupied with the upcoming production of his play *The Mighty Carlins* at Workshop West), *Amaze-o-Nauts* may be Bedlam's most ambitious show yet.

"We've been working hard," Walsh says, "to progress from just doing an evening of one-acts to something conceptually larger like *50 Plays About... Love* to something like this, which is a single original show written by us."

Bedlam has a solid critical repu-



Hero Hater | Matthew Kloster as Gideon Baron issues a fatwa on the Amaze-o-Nauts. PHOTO SUPPLIED

tation, but without a big budget, a regular performing venue, or a subscriber base, every production they put together represents a bit of an uphill battle. "We don't have a grant to do this show," Walsh says. "James and I are paying for it ourselves. So there's a lot of personal risk for us as producers. Not that this is some kind of sob story—Send your donations

to...!" What I'm trying to say is, I think that risk translates into greater commitment and enthusiasm on our part."

So does that make them theatrical superheroes?

"I don't know," Walsh laughs. "I think we're probably more like henchmen."

## Egyptian Bellydance

Classes | Supplies | Dancers

**FREE OPEN HOUSE**  
Jan 7-10

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5320 143 Street (Brookside Hall)

6:30pm Fitness Bellydance 1 7:30pm Beginner 1

**TUESDAY: Whyte Ave**  
10429-79 Ave (Village Lifestyles)

6:45pm Beginner 1 8pm Beg2/Int1 split

**WEDNESDAY: Downtown**

10 Jasper Ave (Capocira Acad) 5:30pm Beginner 1

7pm Beginner 1 8:15pm Beg2/Int1 split

**THURSDAY: West**

104-172 St (From Within Wellness) 6:30pm Beginner 1

**THURSDAY: North**

9208 140 St (Northmount Hall) 8pm Fitness Bellydance

**SUNDAY: Downtown**

10540 Jasper Ave (Capocira Acad) 1pm Beginner 1 Beg2 split

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10 week session: \$165 (\$120 West), split payments ok

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Come to Second Cup on Jasper Ave (10309 Jasper Ave) between 2 and 2:15 pm on Friday. Find the SEE Magazine rep and give them the answer or appropriate response to the question or task below. You may not win if you have won a prize from SEE Magazine in the last 30 days. SEE Magazine reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant. Photo ID may be required.

**Prize:** A double-guest pass to see *The Diving Bell & The Butterfly* or *Kite Runner* at the Princess Theatre.  
**Skill-testing Question:** What actor was originally set to play the lead character in *The Diving Bell & The Butterfly*?

**Prize:** A double-guest pass to see *Juno* or *Into The Wild* at the Garneau Theatre.  
**Skill-testing Question:** Where was Ellen Page born?

PRINCESS

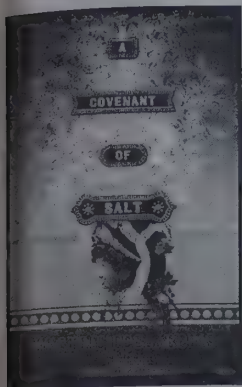
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GARNEAU  
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REVIEW • JUST A PINCH • BY MICHAEL MCNICOL | 156 words

# Are Readers Ready for Quebecois Gothic?



**QUEBEC WRITER MARTINE DESJARDINS INVENTS A NEW GENRE IN A COVENANT OF SALT, BUT OVERPLAYS HER HAND**

A COVENANT OF SALT

By Martine Desjardins. Talonbooks, 160 pp., \$17.80

"Salt is to the body what fire is to the soul. It is also, they say, the fifth element. Un-

like sugar or spices, it is essential to human life, and to the lives of the animals as well. Deprive yourself of salt for one day and your head will begin to spin. After one week, you will feel nauseous. After one month, you will die."

So says Miss Lily McEvoy (as determined an anti-heroine as Faulkner's Miss Emily Grierson in *A Rose for Emily*) in Martine Desjardins' new novel *A Covenant of Salt*. Translated from the French by Fred A. Reed and David Homel, Desjardins' third effort (her first novel won the 2001 Governor General's Award for Translation, an honour for which her second novel was also nominated) is a gothic tale, full of the genre's requisite obsessions, transgressions, revenges, and secrets.

Miss Lily has spent a decade as a recluse after her parent's deaths. Her obsessive memorializing of her family has led her to commission Master Anselm, a disappointed stonecutter, to transform her late father's abandoned salt mine—the source of his fabulous wealth and much of Lily's insanity—into a massive sepulchre

and monument to the family. On the tenth anniversary of her seclusion, Miss Lily breaks character to invite Master Anselm to dinner where, finally, she admits the secrets that caused his unique employment and her own deterioration.

Though it mostly takes place within a single day, *A Covenant of Salt* nevertheless manages to include decades' worth of exposition and action—Miss Lily's memory is long, seeming to reach back before her own birth, and much of Desjardins' novel concerns itself with how Lily remembers and nurses old grudges. Master Anselm is also vocal in his reminiscence; he treats Titus, a farmhand and the chief object of Miss Lily's abuse, to a lengthy spiel on the prior history of the late Mrs. McEvoy as he tours her tomb.

All of this is highly atmospheric and falls exactly into the conventions of a 19th-century gothic novel—a nearly mad spinster, a whipping boy, an elaborate grave, and a closely guarded secret would do justice even to Radcliffe's pen.

But that may be why Desjardins'

novel ultimately fails. By adhering too closely to the traditions of gothic literature (to the point even of setting her tale at a ruined estate in colonial Quebec and attributing possible supernatural birth to a major character), Desjardins adds nothing new and surprising to the genre. A

ily, Desjardins attempts to build considerable suspense—and she mostly succeeds. And although the secret itself and the damage its confession brings aren't terribly surprising, the slow, circuitous route that Desjardins takes to reveal them is mostly worth the trip. Anyone familiar with the

**A COVENANT OF SALT IS HIGHLY ATMOSPHERIC AND FALLS EXACTLY INTO THE CONVENTIONS OF A 19TH-CENTURY GOTHIC NOVEL—A NEARLY MAD SPINSTER, A WHIPPING BOY, AN ELABORATE GRAVE, AND A CLOSELY GUARDED SECRET.**

*Covenant of Salt* seems more like an amalgamation of elements of great gothic stories—Heathcliff's vengeance, Udolpho's crumbling castle, and Usher's perverted sensibility—than a whole world that we can believe in.

That said, Desjardins' storytelling style is remarkably complicated. By only completely narrating the course of a single day during which, through reminiscences and confessions, she relates the entire history of a fam-

genre will spot the conclusion long before Desjardins expects us to, but that doesn't make it any less fun.

On the whole, *A Covenant of Salt* is a fast, light read. The salt that pervades this novel isn't necessarily good for you, but a little bit won't hurt either. And if we can tolerate Anne Rice's resurrection of the gothic (pseudo-pornographic) novel, then Desjardins' too-faithful reproduction of its older form shouldn't draw too many complaints.

## EXHIBITS

**ALLIED ARTS COUNCIL** 455 KINGS ST., SPRUCE GROVE, 462-0664. Info: [www.alliedarts.org](http://www.alliedarts.org).  
**ALLIED CRAFT COUNCIL** 10186-106 ST., 488-6611 EXT. 22. Info: [www.alliedcraft.ca](http://www.alliedcraft.ca).

**THE ARTERY** 953 JASPER AVE. Until JAN 4, "Towards Seeing Everything," photographic images by Ted Kerr. Hours: Tue-Sat 11-5 pm, or by appointment. Info: [theartery.net](http://theartery.net).

**ART GALLERY OF ALBERTA ENTERPRISE SQUARE** #100, 10230 JASPER AVE. 422-6223 Until FEB 7 "F.H. Varley: Portraits Into the Light," an in-depth look at the portraiture of Frederick Varley. Until JAN 6 "Fun House," nine Canadian contemporary artists push artistic convention to the outermost limit. "The 1950 Ford Show," 100 artists present 100 drawings of a 1950 Ford from memory. Hours: Mon-Fri 10-30 am, Sat 10-5 pm, Sun 4-6 pm free admission. Sat & Sun 11 am-5 pm. Info: [www.artgalleryofalberta.com](http://www.artgalleryofalberta.com).

**ARTS+ABO STUDIO GALLERY** 303 FL., 702-1065 ST., 499-6532 Until JAN 17, "1404," works by Monica Pitre, Gillian Williams, Andrea Pinheiro, and guest artists. Hours: Tue-Sat 11 am-5 pm, or by appointment. Closed Dec 22. Info: [www.artsabo.com](http://www.artsabo.com).

**BEACON GALLERY** 10409-124 ST., 482-4024. Info: [beacongallery.com](http://beacongallery.com).  
**BLUE CURVE GALLERY** GLENVIEW REHABILITATION HOSPITAL, 10230-71 AVE. Until JAN 12, "The Canadian Filmmaker Connection," recent prints and paintings by Gordon Sykes. "The Useful Lessons of Plants," encaustic paintings by Marlene Wyman. Hours: Daily 7-30 am-2:30 pm.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 AVE., 481-3427 Until FEB 15 Group show, a selection of works by gallery members.

**COLLECTIVE CONTEMPORARY ART** 6507-12 AVE., 491-0002. Info: [www.collective.ca](http://www.collective.ca).  
**CRISTO BERGSTRÖM'S RED GALLERY** 9621-82 AVE., 499-8710 Until JAN 30 "3 Rivers" large oils by Christl Bergström. Hours: Mon-Fri 11 am-5 pm.

**DOUGLAS UDELL GALLERY** 10332-124 ST., 488-4445. Hours: Tue-Fri 9:30 am-5:30 pm. Info: [douglasudellgallery.com](http://douglasudellgallery.com).

**ELECTRUM DESIGN STUDIO** 12419 STONY PLAIN RD., 482-1402. Collection 2007: Jewelry and ornaments by Wayne Mackenzie, Janet Stein, Meghan Wagg, John Blair, Jackie Anderson, paintings by Sophia Podiyula-Shaw, Jeff Collins: woodwork by Robert Heff, Henry Schloss, George Heaghe; glasswork by John Melld, Jeff Holmwood, Todd Salomonski; ceramics by Katrina Chouray, Christian Barr, Enzlen Eckert, Heidi-Christl E. by Tony O'Connor; photography by Lori Ann Mueller. Info: [www.waynemackenzie.com](http://www.waynemackenzie.com).

**EXTENSION CENTRE GALLERY** 2ND FL., U.O.F.A. EXTENSION CENTRE, 8303-12 ST. Hours: Mon-Fri 8 am-4 pm. Info: [www.extensioncentre.ca](http://www.extensioncentre.ca).

**FAB GALLERY** 1-1 FINE ARTS BUILDING, U.O.F.A. CAMPU

Hours: Tues-Fri 10 am-5 pm, Sat 2-5 pm.  
**FRINGE GALLERY** 10516 WHYTE AVE., 432-0240 Until JAN 31 Tom Yorkes solo show. Info: [www.paintpot.ca](http://www.paintpot.ca).

**FRONT GALLERY** 2312 JASPER AVE., 489-2952  
**GALLERY AT MILLER** STANLEY A. MILLER LIBRARY, 87 CHURCHILL SQUARE Until JAN 30 "Building Facades of Small Town Alberta," photographs by Darren Gust.

**HARCOURT HOUSE GALLERY** 3RD FL., 1025-112 ST., 426-4180 Until FEB 16, "Between the Lines: Digitalized Dialects and Encoded Traditions," by multimedia artist Jude Morris and "Superheroes of the Expanse" by Tony Baker. Inspired by superheroes and science fiction characters. Info: [www.harcourthouse.ca](http://www.harcourthouse.ca).

**JEFF ALLAN GALLERY** STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE., 433-5807 Hours: Mon-Thu, 9 am-4 pm.

**JOHNSON GALLERY** 771-85 ST., 465-6071 Edmonton III Painters, artists working in-studio throughout the season. Artists featured include Susan Abbot, Susan Box, Shairi Honey, David Brooks, Margaret Klapstein, Tracy Mardon, Anne McCormick, and Cindy Revell. Info: [www.susanabbot.com](http://www.susanabbot.com).

**LANDO GALLERY** 1032-105 AVE., 990-1161 Hours: Mon-Fri 10 am-5:30 pm, Sat 10 am-4:30 pm. Info: [www.landogallery.com](http://www.landogallery.com).

**LATITUDE** 513-10248-106 ST., 422-5553 Until FEB 9 "Sonic Cubes," wood objects by Catherine Béthard and Salim Hudson. Opening reception JAN 11, 6 pm. Artist talk JAN 12, 2 pm. Hours: Tues-Fri 10 am-5 pm, Sat 12-5 pm. Info: [www.latitude513.com](http://www.latitude513.com).

**LOFT GALLERY** 411 OTTENWELL CENTRE, 590 BROADMOOR BLVD., SHERWOOD PARK, 467-4481 Until Jan. 6, affordable art for Christmas, suitable for home, office, or gifts. Includes new works by Deanna Cantorian, Christine Allard, Kaye Ackerman, John Rasmussen, May Deerpore, Janice Bonard, and Lynda MacAmmond. Hours: Sat 10 am-4 pm (except holiday weekends). Thu 5-9 pm. Info: [www.loftgallery.com](http://www.loftgallery.com).

**MCMILLER GALLERY** 8440-112 ST., U.O.F.A. HOSPITAL, 407-7152. Hours: Mon-Fri 10 am-8 pm, Sat-Sun noon-6 pm. Admission free.

**MULTICULTURAL CENTRE PUBLIC ART GALLERY** 541-51 ST., STONY PLAIN. Hours: daily, 10 am-4 pm.  
**NINA HAGGERTY CENTRE** 9704-111 AVE., 474-7611 JAN 7-FEB 1, Artwork by Brian Mills. Opening reception JAN 10. Studio hours: Mon-Fri 10 am-2 pm. Gallery hours: Mon, Wed & Fri 10 am-2:30 pm, Tue & Thu 9:30 am-4 pm & 6-8 pm. Info: [www.ninahaggertyart.ca](http://www.ninahaggertyart.ca).

**OUT OF THE FIRE STUDIO** 12214 JASPER AVE., 378-0240 Ongoing displays include Zimbabwean stone sculpture, paintings by Alberta artists, Roman blown glassware by Ion Tarnai, glass jewelry by Braden Hammond, and stoneware pottery. Info: [www.outofthefirestudio.com](http://www.outofthefirestudio.com).

**PETER ROBERTSON GALLERY** 10183-12 ST. Until JAN 5,

"Fireworks: Silver and Steel" sculptures by Isla Burns and Karen Cantorian. Hours: Tue-Sat 10 am-5:30 pm. Info: [www.peterrobertsongallery.com](http://www.peterrobertsongallery.com).

**PETER ROBERTSON GALLERY** 21204 JASPER AVE., 455-7479 Until JAN 5, Group show featuring Alice Tcheit, Phil Darrah, Peter von Tiesenhausen, David Janzen, David Cantorian, Linda Lindemann, Jonathan Forrest, David Alexander. Hours: Tue-Sat 10 am-5:30 pm. Info: [www.peterrobertsongallery.com](http://www.peterrobertsongallery.com).

**PICTURE THIS** 999 ORZEL RD., SHERWOOD PARK. Hours: Daily 9 am-5:30 pm. Info: 467-3038 or [picturethisgallery.com](http://picturethisgallery.com).

**PLANET ZE DESIGN CENTRE** 10055-80 AVE., 428-3499 Ongoing displays include functional sculpture and jewelry by Sandra Singh Fernandes, metal sculpture by Linda Manes and Blake Khan, and paintings by Quentin Mahi and Tim Rechner.

**PORTAL GALLERY** 9414-91 ST., 702-7522 Hours: Tue-Fri 12-8 pm, Sat 12-7 pm.

**PROFILES PUBLIC ART GALLERY** 19 PERRON ST., ST. ALBERT 460-4310 Until Feb 9, "Windows" solo exhibition by Terry Reynolds. JAN 10, 7-9 pm. Opening reception.

**PROVINCIAL ARCHIVES OF ALBERTA** 8555 ROBERTS RD., 427-1750 Hours: Tue-Sat 9 am-4:30 pm, Wed 9 am-9 pm. Info: [www.tprc.gov.ab.ca/paa](http://www.tprc.gov.ab.ca/paa).

**POWLES & CO. LTD. MEZZANINE** 1002-103 ST., 702-4035 Info: [www.powles.ca](http://www.powles.ca).

**SCOTT GALLERY** 10411-124 ST., 488-3619 Hours: Tue-Sat 10 am-5 pm. Info: [www.scottgallery.com](http://www.scottgallery.com).

**SCULPTURE STUDIO & GALLERY** SHERWOOD PARK, 662-4600 Figurative and abstract sculpture by Horst D. Info: [www.horst-sculpture.ca](http://www.horst-sculpture.ca).

**SELFRIDGE POTTERY STUDIO** 9844-88 AVE., 439-9296 Hours: 11am-5pm. Info: [www.selfridgepottery.com](http://www.selfridgepottery.com).

**SNAP GALLERY SOCIETY OF NORTHERN ALBERTA PRINT ARTISTS** 10309-97 ST., 423-3492 Hours: Tue-Sat noon 5 pm. Info: [snapprintartists.com](http://snapprintartists.com).

**STRATHCONA COUNTY MUSEUM & ARCHIVES** 913 ASH ST., SHERWOOD PARK, 476-8189 Hours: Mon-Fri 10 am-4 pm. Info: [www.strathcona.com](http://www.strathcona.com).

**STUDIO GALLERY** 11 PERRON ST., ST. ALBERT 468-5993 JAN 5-28, "Recesses" by Daniel van Heyst. Opening reception JAN 5, 1-4 pm. Hours: Tue-Fri 10 am-5 pm, Sat 10 am-4 pm. **TELLS WORLD OF SCIENCE** 11217-142 ST., 457-3344 Permanent exhibits include The Body Fantasy, Mystery Avenue, The Green's House, Space Place, Discoveryland, and DinoDen in the Explorer Gallery. Synchrone Science features Science Den, Cynosarges, Electricity, and What Puts The Pizz In Soda Pop? Info: 457-3344, [www.tellsworld.com](http://www.tellsworld.com).  
**TU GALLERY** 10718-124 ST., 452-9662 Info: [www.tugallery.ca](http://www.tugallery.ca).

**URBAN ROOTS** 10418-82 AVE., 438-7978  
**YAAA GALLERY VISUAL ARTS ALBERTA ASSOCIATION** 3RD FL., 1025-112 ST., 471-1731 JAN 10-FEB 16, "Clysmos" by Eugenia Castaneda. Hours: Mon-Fri 10-4pm, Sat 12-4pm.

**WEST END GALLERY** 12308 JASPER AVE., 468-4892 Hours: Tue-Sat 10 am-5 pm. Info: [www.westendgallery.com](http://www.westendgallery.com).

**WORKS GALLERY** 4200, 10225-110 AVE., 426-2122 Hours: Mon-Fri 12-5 pm. Info: [www.worksart.ca](http://www.worksart.ca).

**ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING** 9860-90 AVE., 433-0388 Anahuacalli Mexican jewelry & art works by Canadian and Mexican artists and artisans. Hours: Tue & Wed 10 am-6 pm, Thu & Fri 11 am-8 pm, Sat noon-8 pm, Sun & Mon noon-5 pm.

**ZOCALO** 10876-95 ST., 428-0574 International crafts, artwork, and tropical flowers. Hours: Mon-Wed & Fri 10-6 pm, Thu 10-9 pm, Sat 9-5 pm, Sun 12-5 pm.

**ALBERTA AVIATION MUSEUM** 17470 KINGSWAY AVE., 457-1775 Edmonton bus pilot display in WWII-era double-wide, double-long hangar. Hours: Daily, 10 am-4 pm.

**CANADIAN PETROLEUM DISCOVERY CENTRE** LEUCO #1 DISCOVERY WEL. LEUCO. Guided tours, tailored education programs for classes K-12, safety courses and industry training, campground, library, and historical archives. Info: 1-866-987-4323 or [www.pic.org](http://www.pic.org).

**CITY OF EDMONTON ARCHIVES** 10440-108 AVE., 496-8770 Over 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission. Hours: Weekdays 8:30 am-4:30 pm.

**JOHN WALTER MUSEUM** 10661-91A AVE., 496-8787 Admission free, donations gladly accepted. Info: [www.edmonton.ca/johnwalter](http://www.edmonton.ca/johnwalter).

**LOYAL EDMONTON REGIMENT MILITARY MUSEUM** #118, PRINCE OF WALES ARMOURIES HERITAGE CENTRE, 10440-108 AVE. Hours: Weekdays, 10 am-4 pm.

**MUSÉE HÉRITAGE** #5 ST. ANNE ST., ST. ALBERT 459-1528 Hours: Mon-Sat, 10 am-5 pm & Sun, 1-5 pm. Admission by donation, suggested donation \$2.

**ROYAL ALBERTA MUSEUM** 12845-102 AVE., 453-9100 Permanent exhibits include "Wild Alberta" exploring Alberta's natural habitat; Synchrone Gallery of Aboriginal Culture; The Natural History Gallery, examining historical geographical changes in Alberta. Hours: Mon-Sun, 9am-5pm. Info: [www.royalalbertamuseum.ca](http://www.royalalbertamuseum.ca).

**DANCE**  
**CONTACT IMPROV JAM** @ MILE ZERO DANCE All moves, musicians, and artists welcome. Info: 450-3336.  
**DISCOCE OF UNIVERSAL PEACE** 2ND & 4TH TUE EVERY

MONTH, 7:30 PM, RIVERDALE HALL, 9231-100 AVE. Info: 467-1205.

**RODA DE CAPOEIRA SATURDAYS** 1-2 PM, CAPOEIRA ACADEMY, 10540 JASPER AVE., 709-3500 a free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: [www.capeoiraedmonton.com](http://www.capeoiraedmonton.com).

## THEATRE

**THE AMAZE-O NAUTS MUST DIE!** JAN 3-12, 8 PM, SAT. **MATINEE** JAN 12, 2 PM. **VARSONA THEATRE**, 10329-83 AVE. World premiere, presented by Bedlam Theatre. Tickets: \$16.50, \$12.50 student/teen, at TIX or at the door.

**CAMPUS SHOWS** Include *Flying Eyes* and *The Misfits Project* by Anita Majumdar, *WATER* by Kenneth Brown, and a solo interpretation of Hamlet by Raul Baleria. Presented by Workshop West Theatre. Festival passes \$56, \$36 student; single tickets \$18, \$14 student. Info: [www.workshopwest.ca](http://www.workshopwest.ca).

**MACGREGOR'S HARD ICE CREAM AND GAS** JAN 24-FEB 10, 8 PM, SUN. **MATINEE** 2 PM. **VARSONA THEATRE**, 10329-83 AVE. By Daniel Macdonald. After the death of the family patriarch, a Saskatchewan prairie family looks to bury their past and move on. Tickets: \$22 at TIX or at the door.

**THE MIGHTY CARLINS** JAN 10-20, 8 PM, **THIRD SPACE**, 15716-103 ST. Workshop West presents Collin Doyle's play about the tempestuous reunion of Leo Carlin and his two adult sons. Tickets: \$18-\$23 at TIX or at the door. Info: [www.workshopwest.ca](http://www.workshopwest.ca).

**RAPID FIRE THEATRE** BEVERLY FRI & SAT, 11 PM. **VARSONA THEATRE**, 10329-83 AVE. 488-0665 TheatreSports Fridays, Chimpz Saturdays, \$10 at the door. Info: [www.rapidfiretheatre.com](http://www.rapidfiretheatre.com).

**COLLECTIVE CONTEMPORARY ART** 6507-12 AVE., 491-0002. Info: [www.collective.ca](http://www.collective.ca).

**CRISTO BERGSTRÖM'S RED GALLERY** 9621-82 AVE., 499-8710 Until JAN 30 "3 Rivers" large oils by Christl Bergström. Hours: Mon-Fri 11 am-5 pm.

**DOUGLAS UDELL GALLERY** 10332-124 ST., 488-4445. Hours: Tue-Fri 9:30 am-5:30 pm. Info: [douglasudellgallery.com](http://douglasudellgallery.com).

**ELECTRUM DESIGN STUDIO** 12419 STONY PLAIN RD., 482-1402. Collection 2007: Jewelry and ornaments by Wayne Mackenzie, Janet Stein, Meghan Wagg, John Blair, Jackie Anderson, paintings by Sophia Podiyula-Shaw, Jeff Collins: woodwork by Robert Heff, Henry Schloss, George Heaghe; glasswork by John Melld, Jeff Holmwood, Todd Salomonski; ceramics by Katrina Chouray, Christian Barr, Enzlen Eckert, Heidi-Christl E. by Tony O'Connor; photography by Lori Ann Mueller. Info: [www.waynemackenzie.com](http://www.waynemackenzie.com).

**EXTENSION CENTRE GALLERY** 2ND FL., U.O.F.A. EXTENSION CENTRE, 8303-12 ST. Hours: Mon-Fri 8 am-4 pm. Info: [www.extensioncentre.ca](http://www.extensioncentre.ca).

**FAB GALLERY** 1-1 FINE ARTS BUILDING, U.O.F.A. CAMPU

Hours: Tues-Fri 10 am-5 pm, Sat 2-5 pm.

Info: [www.paintpot.ca](http://www.paintpot.ca).

489-2952

87 CHURCHILL SQUARE Until JAN 30 "Building Facades of Small Town Alberta," photographs by Darren Gust.

426-4180 Until FEB 16, "Between the Lines: Digitalized Dialects and Encoded Traditions," by multimedia artist Jude Morris and "Superheroes of the Expanse" by Tony Baker. Inspired by superheroes and science fiction characters. Info: [www.harcourthouse.ca](http://www.harcourthouse.ca).

10831 UNIVERSITY AVE., 433-5807 Hours: Mon-Thu, 9 am-4 pm.

771-85 ST., 465-6071 Edmonton III Painters, artists working in-studio throughout the season. Artists featured include Susan Abbot, Susan Box, Shairi Honey, David Brooks, Margaret Klapstein, Tracy Mardon, Anne McCormick, and Cindy Revell. Info: [www.susanabbot.com](http://www.susanabbot.com).

1032-105 AVE., 990-1161 Hours: Mon-Fri 10 am-5:30 pm, Sat 10 am-4:30 pm. Info: [www.landogallery.com](http://www.landogallery.com).

513-10248-106 ST., 422-5553 Until FEB 9 "Sonic Cubes," wood objects by Catherine Béthard and Salim Hudson. Opening reception JAN 11, 6 pm. Artist talk JAN 12, 2 pm. Hours: Tues-Fri 10 am-5 pm, Sat 12-5 pm. Info: [www.latitude513.com](http://www.latitude513.com).

411 OTTENWELL CENTRE, 590 BROADMOOR BLVD., SHERWOOD PARK, 467-4481 Until Jan. 6, affordable art for Christmas, suitable for home, office, or gifts. Includes new works by Deanna Cantorian, Christine Allard, Kaye Ackerman, John Rasmussen, May Deerpore, Janice Bonard, and Lynda MacAmmond. Hours: Sat 10 am-4 pm (except holiday weekends). Thu 5-9 pm. Info: [www.loftgallery.com](http://www.loftgallery.com).

8440-112 ST., U.O.F.A. HOSPITAL, 407-7152. Hours: Mon-Fri 10 am-8 pm, Sat-Sun noon-6 pm. Admission free.

541-51 ST., STONY PLAIN. Hours: daily, 10 am-4 pm.

9704-111 AVE., 474-7611 JAN 7-FEB 1, Artwork by Brian Mills. Opening reception JAN 10. Studio hours: Mon-Fri 10 am-2 pm. Gallery hours: Mon, Wed & Fri 10 am-2:30 pm, Tue & Thu 9:30 am-4 pm & 6-8 pm. Info: [www.ninahaggertyart.ca](http://www.ninahaggertyart.ca).

10183-12 ST. Until JAN 5,

"Fireworks: Silver and Steel" sculptures by Isla Burns and Karen Cantorian. Hours: Tue-Sat 10 am-5:30 pm. Info: [www.peterrobertsongallery.com](http://www.peterrobertsongallery.com).

21204 JASPER AVE., 455-7479 Until JAN 5, Group show featuring Alice Tcheit, Phil Darrah, Peter von Tiesenhausen, David Janzen, David Cantorian, Linda Lindemann, Jonathan Forrest, David Alexander. Hours: Tue-Sat 10 am-5:30 pm. Info: [www.peterrobertsongallery.com](http://www.peterrobertsongallery.com).

999 ORZEL RD., SHERWOOD PARK. Hours: Daily 9 am-5:30 pm. Info: 467-3038 or [picturethisgallery.com](http://picturethisgallery.com).

10055-80 AVE., 428-3499 Ongoing displays include functional sculpture and jewelry by Sandra Singh Fernandes, metal sculpture by Linda Manes and Blake Khan, and paintings by Quentin Mahi and Tim Rechner.

9414-91 ST., 702-7522 Hours: Tue-Fri 12-8 pm, Sat 12-7 pm.

19 PERRON ST., ST. ALBERT 460-4310 Until Feb 9, "Windows" solo exhibition by Terry Reynolds. JAN 10, 7-9 pm. Opening reception.

8555 ROBERTS RD., 427-1750 Hours: Tue-Sat 9 am-4:30 pm, Wed 9 am-9 pm. Info: [www.tprc.gov.ab.ca/paa](http://www.tprc.gov.ab.ca/paa).

1002-103 ST., 702-4035 Info: [www.powles.ca](http://www.powles.ca).

10411-124 ST., 488-3619 Hours: Tue-Sat 10 am-5 pm. Info: [www.scottgallery.com](http://www.scottgallery.com).

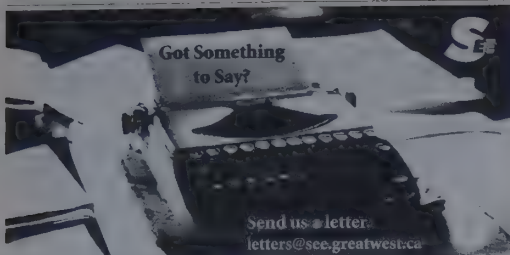
662-4600 Figurative and abstract sculpture by Horst D. Info: [www.horst-sculpture.ca](http://www.horst-sculpture.ca).

9844-88 AVE., 439-9296 Hours: 11am-5pm. Info: [www.selfridgepottery.com](http://www.selfridgepottery.com).

10309-97 ST., 423-3492 Hours: Tue-Sat noon 5 pm. Info: [snapprintartists.com](http://snapprintartists.com).

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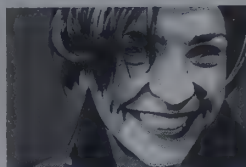




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## How to Torpedo Your Guy's Libido



### DRIVE—AND IT'S GOOD FOR TREATING PMS AS WELL!

Dear Josey:

Do you know of any herbs or homeopathic remedies that would decrease an overactive sex drive? Would they work equally well on men as on women?

In Overdrive

Dear In Overdrive,

Testosterone drives the libido, so the main goal here is to lower the testosterone and raise the estrogen level, but you have to be careful—it's a tricky balance and it doesn't work the same way with men as with women.

Helen Young, an herbalist in Toronto, says the best approach, before you go taking any chemicals or supplements is to check for nutritional difficulties and adjust your diet accordingly. She also says there may be paradoxical results with herbal treatments. Some of the herbal therapies meant to calm the testosterone-producing glands may actually raise testosterone levels, depending on an individual's chemical response. You have to see what works for you.

Young suggests trying chasteberry, once called Monk's Pepper as it was known to calm sexual desire in men. Young says the herb has a balancing effect on hormones as it works through the pituitary, the master gland that regulates hormone levels in the body. Black willow (which also helps with kidney and bladder problems, and headaches) is another herb that has a long reputation for calming an overactive libido.

Note that chasteberry does not have the same effect on women, though it can be useful for treating PMS, infertility, and irregularities in the menstrual cycle. Don't use it if you are pregnant or lactating, however. Angelica is another herb that cuts sex drive, but Young cautions that men should not take this herb for very long. Always check with a

qualified herbalist before trying any herbal remedies.

Apparently, marjoram (not the stuff you sprinkle in your stew but rather the essential-oil form) will also chill out your sex drive. It's good for PMS. You can burn the herb and inhale the fumes or use it in a massage oil. A couple of warnings: marjoram oil can control sexual desire, but regular use can permanently numb erotic sensations and impair sex drive and sexual function. Do not use marjoram in early pregnancy or in high doses as it can have a narcotic effect. It can hear stampede now.

Folks, again, I can't stress the enough: don't fool around with herbs or essential oils without talking to someone qualified. You can start by inquiring at your local health food store.

Dear Josey:

This is hard to talk about. The first time I had sex was with my cousin (he was 14 and I was 17) and while I don't feel scarred by this, it does creep me out a little sometimes. Is it common for first-time sexual experiences to be with a sibling or cousin around the same age?

More Than Kissing Cousins

Dear More:

Oddly, there aren't a lot of studies on first-time experiences with siblings or cousins. Then again, admitting teenage sex play is tough enough in this society—never mind throwing in the taboo of incest—I doubt we'll have stats anytime soon. Which is too bad, given the number of people who've admitted to me that their earliest sexual experiments (if not their first experience of full-on intercourse) were with friends, siblings or cousins. It's probably more common than we think, and maybe more people knew this, there would be less shame surrounding it.

After all, it makes sense. You're old enough to pick up at a bar, and you can only experiment so much with Barbie and Ken. So you go with what's available: friends or family members who are the same age and curious about the same thing. Of course, there's a huge difference between mutual "I'll show you mine if you show me yours" exploration and having someone (family or otherwise) force you into it. That's plain rape.

In your case, rather than feeling isolated and exploited, you're creeped out because you realized later it's socially acceptable to do your cousin. But really, if you're not scarred by this incident, as long as you're not planning a wedding and kids, you're probably okay.

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# The Princess and the Penis



**SAVAGE LOVE DAN SAVAGE**  
**MY MOTHER GAVE ME DISNEY**  
**PANTIES FOR CHRISTMAS!**

I'm 19, female, bisexual, and have been with the same guy for a year and things are great. I came home for Christmas and he went to his parents' house, and I'll see him in a few weeks. For Christmas, my mom got me some typical "mom" gifts—socks and underwear—but the panties had Disney princesses on them. I feel like a pedophile just owning them! I get it: She doesn't like the idea that I might be having sex, especially with the alarming rate that babies are popping out of teenage girls. But come on!

*Holiday Blues*

Even if Mom was trying to send you a coded message—and I am not convinced of that—you can turn the lemons of your mother's disapproval into the lemonade of a good, safe sex life. So Mom is not happy about her daughter being sexually active—that's too bad for Mom, right? Show Mom that her fears were misplaced by making sure you don't get your 19-year-old ass knocked up or knocked around.

As for feeling like a pedophile, HB, there's nothing pedo about a 19-year-old chick in Disney-princess underpants. A little girl in those panties is innocent and darling. A sexually active 19-year-old in those panties is ironic and daring. (A quick poll of straight men—or man, as the sample size was

small—also revealed that 100 percent consider 19-year-old bisexual girls in Disney panties "sexy as fucking hell.") So when your boyfriend eats your pussy through a pair of your new Disney underpants—when he filters your vaginal secretions through an image of Jasmine or Ariel or Belle—he will not only be helping you assert your right to sexual fulfillment despite your mother's disapproval, HB, but helping you deconstruct a patriarchal heteronormative discourse that reifies female purity and holds up female undergarments as moral status markers.

To think your boyfriend can accomplish all of that—and strike a blow against repressive monarchical systems, too—just by eating your pussy while you wear your new panties, HB! And all you have to do is lie back, pull the stick out of your ass, and enjoy.

I realize Savage Love is a sex-advice column (as evidenced by much vulgar language), but I'm going to ask anyway.

**What is your definition of love?**

**How do you know if you're in "love"?**

**How do you know if they're the "one"?**

*Anonymous*

(1) Love is making out with someone after blowing a load on his/her face.

(2) You know you're in love when you're eating breakfast in a restaurant together the morning after and you suddenly realize that you didn't wash your face when you got out of bed that morning and you don't care.

(3) You know he/she is the one when he/she realizes that you've just realized that you're eating breakfast in a restaurant the morning after he/she blew a load on your face and you didn't wash your face when you got out of bed that

morning and he/she smiles, leans over the table, and gives you a kiss.

I am a 27-year-old straight male. My girlfriend and I are getting serious, but one issue stands between us and a bright future. I have always been paranoid regarding the size of my penis. I know from research that, when erect, I am just slightly to the left of the bell-curve peak. I thought I had learned to accept this. My renewed feeling of insecurity stems from a comment my girlfriend made in an attempt to offer me some reassurance.

She girlfriend observed that it sometimes hurts when a penis is "really huge." She then let it slip that her ex-boyfriend of five years was famous in their high school due to "locker-room gossip." I remember from high school that the only boys who were the subject of locker-room gossip were the ones carrying around a third leg.

Further buttressing my fears, my girlfriend confessed that the only time her ex-boyfriend's penis hurt her was after having three or more encounters in a single day. On a separate note, my girlfriend likes really hard sex. I have had sex with more than 30 women in my life and I have never run into a girl who

likes sex as hard as she does. (Admittedly, I like this.) Unfortunately, I fear that I am not satisfying her due to her having been accustomed to being roughly used by a man with a very large penis.

I have more information that I believe contributes to my feeling that she wants a larger penis, but I would like to keep this reasonably short as I know you are a busy man. But my final thoughts are these: She says she is having the best sex of her life with me. I see two possible explanations for this assertion: (1) she is telling the truth and really is having the best sex of her life with me, or (2) she is not satisfied and is lying to me and eventually our relationship will break down.

If you are still reading this, then you have my sincere appreciation. All I seek is your objective opinion, however harsh it may be.

*Long Insecure Man Pensive*

Oh my God. LIMP, shut up. I cut your letter by four-fifths and it's still fucking interminable. If you've managed to land a girlfriend who can put up with your florid rhetorical style—you don't by chance own a comic-book shop in Springfield, do you?—you should count your blessings and suck up the angst about the size of your dick.

I'm sorry, LIMP, but if your girlfriend's assurances about the quality of your sex life and her preference for average-size cock isn't enough to set you at ease, nothing I can say in this space is going to do the trick. I'm familiar with dudes like you—insecure bags of slop always harping away about the size of their dicks—and there's just no debutting your fears. Even if your girlfriend was a virgin when you met and yours was the only dick she'd ever laid thighs on, LIMP, you would still be paranoid. Stop obsessing about your dick, LIMP. Just stop. Your dick is your dick and obsessing about size only makes you miserable. And verbose. If size were all that mattered, Ron Jeremy would be People's "Sexiest Man Alive" every fucking year instead of, you know, those mouse-dicked motherfuckers George Clooney and Matt Damon and Brad Pitt. If knowing your girlfriend used to be with a guy who had a huge dick—three or four times a day, for five long, pussy-punishing years—is more than your fragile ego can handle, do your girlfriend a favour and dump her now.

Download Savage Lovecast (my weekly podcast) every Tuesday at [www.thestranger.com/savage](http://www.thestranger.com/savage).

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FOR SALE. Rodent proof 40' and 20' sea containers. 6' X 10' coral panels starting at \$55. 403-226-1722; 403-540-4164. 1-866-517-8335; www.magnates-lead.com.

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HORSE BREEDERS & Owners Conference, January 11 - 13, Red Deer. 17 speakers on a wide range of topics for horse owners, breeders and professionals. Information at www.albertahorseindustry.ca or 403-948-8521.

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# CRUISIN' THE COSMOS

with THE KID

## JANUARY 3-9

**CAPRICORN (Dec. 22 - Jan. 19)**

This week you'll be tempted to just let the dice roll, but you oughtta be exercisin' self-control. Followin' your impulses hither and thither is just gonna cause your bankroll to wither. If you want your wallet in stay (or get) fat then the best thing to do is simply stand pat!

**AQUARIUS (Jan. 20 - Feb. 18)**

Normally, when you get an idea, you grab it and run with it so fast, you rarely even have time to say "see ya!" This week, however, when you get a notion think it over for a spell before you put it in motion. If you ask yourself questions and take time to listen, you'll immediately see what your plan is missin'!

**PISCES (Feb. 19 - March 20)**

Ever hear of Maslow's theory of self-actualization? It says that until you've secured a roof, food 'n' bed, you won't get very far in your spiritual quest. This week, give your business your best and save introspection for your next period of rest!

**ARIES (March 21 - April 19)**

The intense fire you carry within can be used either for virtue or, conversely, for sin. In this case, the definition of sin is furtherin' yourself at the expense of strangers, acquaintances, friends or kin. Use your flame this week to cook rather than burn, and bad karma won't come with the money you earn!

**TAURUS (April 20 - May 20)**

Be ready for this week, bull boys 'n' girls, 'cause the gods 'n' goddesses are gonna rock your whole world. "Taurus, you're startin' to bore us," they'll say and then send a whole lotta excitement your way. It may be good, or it may be bad, but it'll definitely be one of the most interesting weeks you've recently had!

**GEMINI (May 21 - June 20)**

You can be pretty impulsive, and this week that's a good thing, 'cause success is what bein' hasty'll bring. Don't think, just jump in the drink, and you'll naturally swim instead of sink. Bein' spontaneous sometimes comes with a cost, but in this case, if you hesitate you's lost!

**CANCER (June 21 - July 22)**

Some say Cancers are clingy, and they often can be, 'cause they sure do enjoy havin' security. However, this week, someone's gonna pop up on the scene who'll want you to trade in your cow for a few magic beans. Don't let this chance go by 'cause it's your ticket to climb way up high in the sky!

**LEO (July 23 - Aug. 22)**

There's two kinds of cats - outdoor and indoor cats. The felines that roam wild 'n' free are resourceful, tough and usually happy. Although there's nothin' wrong with bein' an indoor cat, after awhile they tend to get lazy and fat. Don't let that happen to you - get out and carouse this week like a cat oughtta do!

**VIRGO (Aug. 23 - Sept. 22)**

The times ahead are gonna be a bit rough, but you'll easily get goin', 'cause you're totally tough. You're an earth sign and hard like a rock, and when it comes time, you can walk the walk. This week, put those boots into overdrive, and you'll be a shoo-in to survive!

**LIBRA (Sept. 23 - Oct. 22)**

Bein' loved may be all that you ask, but it ain't a one-way street. Are you up to the task? If so, you'll already know that you'll only see just as much love as you're willin' to show. This week, when it comes to your heart's desire, you have to be as much a seller as you are a buyer!

**SCORPIO (Oct. 23 - Nov. 21)**

Sometimes when life's easy and not hard, you have to take care to be even more on guard. That's because you can easily forget that your success came from blood, tears 'n' sweat, so you start takin' big risks instead of safe bets. This week, stay financially sane or you could watch your hard work go down the drain!

**SAGITTARIUS (Nov. 22 - Dec. 21)**

Although this week things may not be the best, regard what seems hard as if it's a cosmic test. If you take the long-term bird's-eye view, you'll see these troubles won't really affect you. Now's not the time to give up or rest 'cause the only way you can fail is by quittin' the quest!

You can contact The Kid at [cruisinthecosmos@hotmail.com](mailto:cruisinthecosmos@hotmail.com)

# Agree? Disagree?

Send us your opinion to [letters@see.greatwest.ca](mailto:letters@see.greatwest.ca)



# FOR THE BARDS

## FRY, FRY MY PRETTIES!

**10 CROSS**

11 Dullsville  
6 Sticks in an overhead compartment  
11 Buddy  
14 Wine quality  
15 City whose name means "Eastern capital"  
16 A in Argentina  
17 SNL alumnus who swoops to catch prey?  
19 Blasting stuff  
20 Plastic suffix  
21 Tiny opening  
22 Tag shout  
24 Alt-rockers who coos to her fans?  
27 Lauren punched out in an episode of "The Sopranos"  
30 Befuddled  
31 In unison  
32 Diplomatic skill  
34 High roller  
37 2008 Democratic presidential hopeful whose chances may be extinct?  
41 "In \_\_\_ Shoes" (Cameron Diaz movie)  
42 Madonna's \_\_\_ the "groove"  
43 Minuscule amounts  
44 Kalamata, e.g.  
47 College credit source  
48 Fox News political analyst with her head in the sand?  
52 Hill of a D.C. scandal  
53 \_\_\_ longer denies all the failures of the modern man" (Joy Division lyric)  
54 Body part near the "nazi"  
57 They hand out awards nicknamed "Moon Men"  
60 Clinton cabinet member whose nest eggs are blue?  
62 "Sprechen \_\_\_ Englisch?"  
63 "A Mighty Wind" actress

65 Stay on the same topic too long  
 65 Gore and Green  
 66 Restroom door sign  
 67 In a sneaky way  
**DOWN**  
 1 "1980s NFL kicker Ali \_\_\_ -Sheikh  
 2 Former Starbucks CEO Smith  
 3 "Sorry!" space  
 4 "Lemme think for a moment..."  
 5 Erections with ribbons wrapped around them  
 6 Shortest Beetle  
 7 Available for rent  
 8 Home of Will Rogers World Airport, for short  
 9 Casper's st...  
 10 Bono and Corleone  
 11 Selected by committee, perhaps  
 12 Yearly celebration; abbr.  
 13 Drink that lets baristas create "foam art"  
 18 \_\_ tip  
 23 \_\_ to My Socks" (Pablo Neruda poem)  
 24 Jay-Z hit \_\_ Get A..."  
 25 Corn Nuts flavoring  
 26 Major follower?  
 27 Composer in a "Switched-On" record series  
 28 Arthur of court history  
 29 Damaging substances  
 32 Makes firm  
 33 Fitting  
 35 Writer Tarbell and actress Lupino  
 36 After, before words  
 38 DVR with a "Green Screen of Death" message  
 39 Skydivers' necessities  
 40 "The lady \_\_ protest too much,

methinks”  
 45 Long, crosser  
 46 Consecutively  
 47 “...it the truth?”  
 48 Kafka character Gregor \_\_\_\_  
 49 Before  
 50 When doubled, a phrase of solace  
 51 Plays shown during the Writers’ Guild Strike  
 54 Follow the rules  
 55 “Hate on Me” singer Scott  
 56 Part of CD-ROM  
 59 “I’m onto you!”  
 60 Skater Brandon Margera’s nickname  
 61 X, in the Neighborhood of Make-Believe  
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 (editor@jonesincrosswords.com)

**Billy Dare**  
  
**BOY ADVENTURER**  
**on**  
**'SMUGGLERS' CAPE'**  
 Ch. XLIV: Amok With Underwoods!


He's kidnapped Polly, and he's getting away!

My only chance to intercept them before he leaves the theater!

Here goes!

A cartoon illustration of a boy with a speech bubble saying "What is going on?" and a chain attached to his back, leading to a ladder and blocks.

Nothing happens without my mighty pen! My thoughts, my words, my ideas control everything!



A cartoon illustration of a man with glasses, wearing a suit and tie, shouting with his mouth wide open and his right fist raised in the air. He has a determined and somewhat aggressive expression.

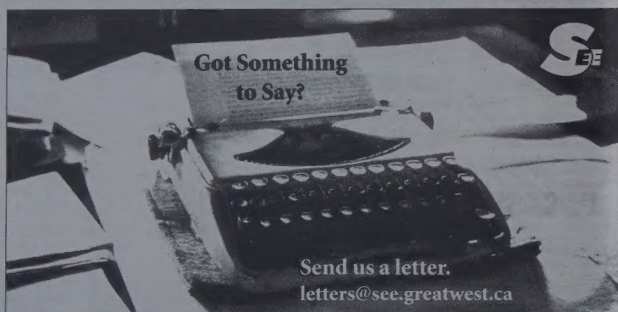
Tell you what-- you wanna come to the after-comic party?

REALLY? Will you be there?

And so Billy Dare swoops upon Polly's nefarious captor!

Word Guy...

What a nerd.



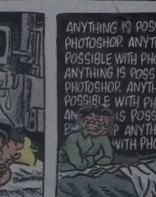
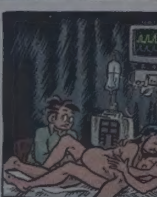
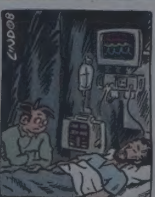
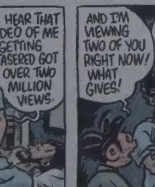
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3

BUT ANYTHING'S POSSIBLE WITH PHOTOSHOP.

CELLA WITH DONNY?





INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



Vi Martin, and Nat Glasier (middle) are twirled by their partners on the dance floor during the Whirlaways Christmas dance at St. Angela's Hall in Edmonton. | PHOTO BY JASON SCOTT

t51

FIRST PERSON • EDMONTON STORIES • BY VINCE WILLIAMS | 647 WORDS

# Sensitivity Training

PLEASE WE'RE ONLY FRIENDS!

I got my first important writing lesson at the bottom of a toboggan run. I was nine years old.

The track ran parallel to the High Level Bridge, nestled just under the south-eastern edge. The run, was long and steep. As a bonus, the last section dropped off a little, meaning that an already nervous-making/thrill-stoking ride finished with a gravity-defeating, stomach-tickling hop into space.

The terminal dip also meant that you couldn't see the bottom of the run from the top, which provided the opportunity for a conspiracy in which I participated as an obedient lesser entity on a hill populated by older boys. A group of us dug a pit in the snow at the bottom of the hill, then scampered up to the top in time to bid a pair of colleagues on a metal toboggan a hearty bon voyage. They disappeared from view as they hit the final third, then reappeared mid-air, limbs askew, as if they had been caught in a Calvin and Hobbes panel.

We chortled merrily. There! We had leveraged the practical aspects of physics to our own sweet advantage.

That's what boys do. They leverage for advantage, regardless of how pointless the advantage, however hard-hearted the leverage. When you're sitting on top of the heap, you don't ask questions about the quality of the heap's composition or construction.

Which is why Jim and I devoted so much time to our unexpected project.

Jim was an older boy from next door. Although we were not related,

moments, he could be downright fatherly, in a 16-year-old sort of way.

It had snowed heavily over night. The hill, which was only a couple of blocks from our homes, was waiting to be tested.

It must have been early: we were evidently the first people to make it to the bottom of the hill, where a vast plain of deep, freshly fallen snow lay before us blindingly. And beckoningly. "Mark me," it whispered.

But what to do? We could have peed on it, of course, but who would have noticed?

So we began to stomp our names out in the snow in huge letters that could be read from the top of the hill. When others arrived, they would know that we had been there first and, therefore, were infinitely more worthy than they.

A draftsperson would have been proud of our beautiful, finely formed block letters. When we had to move between letters, we walked gingerly, so as not to disturb the aesthetic purity of our efforts. We even shortened my first name so that everything

Williams?" I asked.

"No," replied Jim. "People might think we're fags."

I took a walk under the bridge recently. Time, nature, and our preoccupation with safety have changed the old toboggan run. Now it's bent and pocked with saplings, no longer fit for sled or inner tube. My my, I thought, nine years old was a long time ago.

I seldom hear the word "fag" anymore. Fewer are threatened by the news that a guy wants to kiss and/or love another guy. The sizable remainder have grown more cautious, but their feelings leak as they scramble to the top of their shabby heaps. There are plenty who wouldn't dream of uttering that three-letter word but who nevertheless laugh at fey mannerisms, who whisper conspiratorially "He's gay!" Confront them, and they tell you that you're taking things too seriously.

Jim was doing his part to make sure I received my informal training—you got it too—in lines that shouldn't be crossed. What I learned, however,

**WHEN YOU'RE SITTING ON TOP OF THE HEAP, YOU DON'T ASK QUESTIONS ABOUT THE QUALITY OF THE HEAP'S COMPOSITION.**

we happened to share a surname. Jim tolerated my company when my youthful ignorance wasn't too embarrassing. In his more charitable

would be symmetrical. It said:

JIM VIN  
WILLIAMS

"Shouldn't it say 'Jim AND Vin

was the power of three-letter words like "and"... and that it matters how you say them.

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- R7A Model

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CITY: 8.7L/100km • 32mpg

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PER MONTH/60 MONTHS • \$0 SECURITY DEPOSIT		

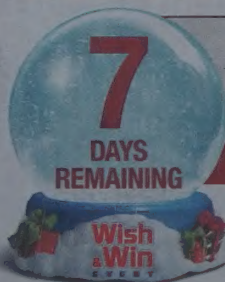
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